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Outlines of the Art of Expression

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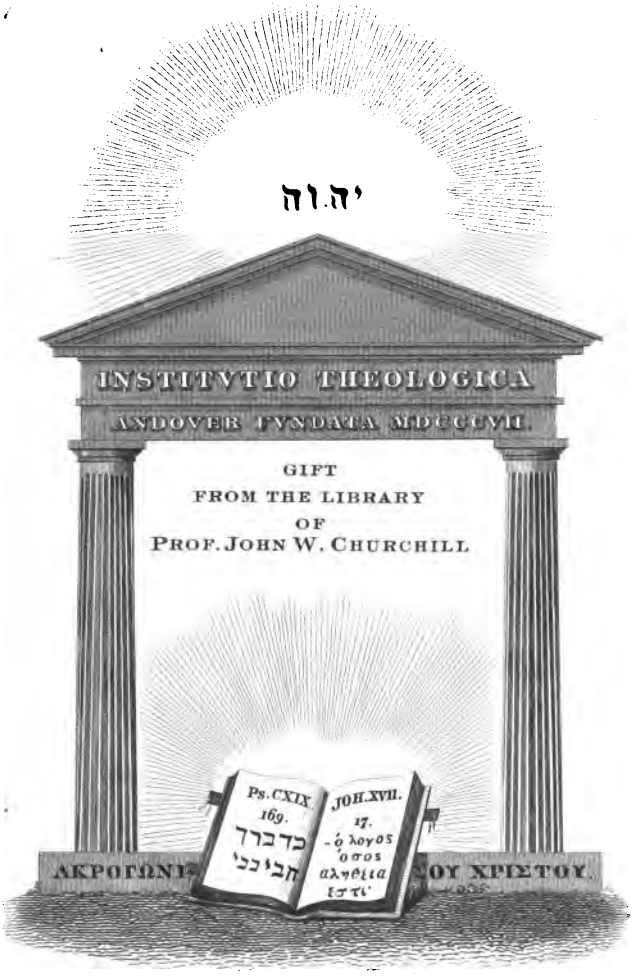
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OUTLINES

OF THE

ART OF EXPRESSION.

BY

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PROFESSOR OF LOGIC, RHETORIC AND ENGLISH IN THE UNIVERSITY OF ROCHESTER.

THIRD EDITION.

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PREFACE.

THIS little book has grown, in the author's class-room, out of an attempt to supplement the defective early training of his pupils.

Those pupils had, when they entered college, some practical acquaintance with English composition, and, from their study of Latin and Greek, a fair knowledge of *General* Grammar. *English* Grammar, many of them had never studied at all — few, if any, of them, as the author conceives it should be studied.

It was necessary, then, to superinduce upon a knowledge of those general elements of Grammar which are common to the English, the Latin and the Greek, a knowledge of those particular elements of Grammar which are distinctively characteristic of the English tongue.

Further than this: it seemed desirable to give the student, at the very outset of his college course, a few brief and practical suggestions with reference to Style, Figurative Language, etc., which might be serviceable till the thorough and systematic study of Rhetoric could be taken up.

To these purposes the author's "Art of Expression" is devoted. While it may, possibly, be useful in the college class-room, it is more likely to be useful to instructors who desire some simple manual of English on which to condition candidates for admission to college. It is hoped, however, that it will not be found ill adapted to general use in academies and high schools — and wherever, in fact, a review of English Grammar from a Logical and Historical stand-point is desired.

The book is, as its name indicates, a mere *outline* — designed to be amplified and extended by oral instruction. To those who desire helps in the work of amplification, the author would especially recommend: Morris's *Outlines of English Accidence*, Angus's *Handbook of the English Tongue;* Latham's *English Grammar;* Rushton's *Rules and Cautions in English Grammar;* Abbott's *Shakspearian Grammar* and *How to Write Clearly.*

UNIVERSITY OF ROCHESTER,
Jan. 1, 1876.

INTRODUCTION.

1. Define Grammar, indicate its relation to Rhetoric, and give the general name under which both may be included.

Grammar may be defined as the art of correctly expressing our thoughts. It lays the foundation for Rhetoric, which superinduces, upon mere *correctness* of expression, Clearness, Energy and Elegance, and teaches how to adapt correct expression to the purposes of Enlightenment, Conviction, Excitation and Persuasion. Both Grammar and Rhetoric may be included under the general name of THE ART OF EXPRESSION.[1]

[1] Whenever there is a decided transition in the thought (as above) we should indicate it to the eye by "making a new paragraph." This is done, in writing, by beginning the sentence which marks the transition on a new line and about one fourth of the distance from the left of the page. The following mark [¶] indicates to reader, or printer, that a paragraph should have been made at a given point. The importance of paragraphing can hardly be over estimated. It calls the reader's attention to important transitions in the thought; and gives to one's productions a lively and attractive appearance. We instinctively shun, as dull, a book with unbroken pages.

The close of every sentence within a paragraph is marked by a period [.]; the clauses of a sentence are separated by a semicolon [;]; the members of sentences are indicated by commas before and after them [,.....,]. The colon [:] is less frequently used now than formerly. It is still employed, however, to introduce a direct quotation, or a summary of facts, and (instead of the period) to separate short sentences relating to the same subject. The use of the interrogation mark [?] and the exclamation mark [!], in place of the period, is obvious. The dash [—] is used where expansion is given to a thought already expressed; where an abrupt break is made in the discourse; and, also, to lengthen a comma, semicolon, or period.

Parenthetical matter (or matter which does not strictly pertain to the subject) is indicated — according to its degree of irrelevance — as follows: —

,....., ;—.....;—	—.....— (.....)	,—.....,— [.....]

2. Distinguish between the Art of Expression and the Science of Expression; and indicate the degree of attention paid to each.

Corresponding to the Art of Expression, — which embodies precepts for attaining to excellence in writing and speaking, and contemplates such assiduous practice as will make excellence easy and habitual, — there is, of course, a Science of Expression, which gives us, in an abstract form, the principles that underlie these precepts.

It is with the art, rather than the science, that we are at present concerned. Our principal object is, to promote greater facility in accurate and effective composition. Hence the instruction imparted will be practical rather than theoretical, and immediate application will be made of every rule and every caution that may be suggested. It would be equally impossible and undesirable, however, to confine our attention wholly to Rhetorical *precepts*. Sometimes, to determine the precept, it will be necessary to investigate its underlying principle; and thus, while our main purpose is entirely practical, we shall, incidentally, gain some familiarity with the canons of Rhetorical criticism, and, also, lay the foundation for subsequent studies in the departments of Logic and Early English.

3. Explain the relation between the Laws of Expression and the Laws of Thought, and show the bearing of this relationship on Rhetorical Studies.

In the department of Logic; because the forms of thought necessarily underlie and condition the forms of expression, as the conformation of the landscape underlies and moulds to itself its covering of snow. Hence,

The design of these marks of punctuation is, to indicate to the eye, those pauses and inflections which would be indicated to the ear in correct reading. One who gets this idea into his head, and remembers that a period indicates a full stop; a semicolon, a slighter stop; a comma, a stop still less, is more likely to punctuate correctly than if he has mastered all Wilson's rules.

It is very important that a writer be master of a simple, effective, and, above all, uniform system of punctuation; still, as Latham says [*Essay on Hamlet*, p. 5], "It is not in accordance with the rules of Rhetoric to address the argument to the eye rather than to the understanding, and to throw the proper duties of the writer upon the printer."

In treating of the laws of expression, we must turn once and again, to their natural and indispensable groundwork — the Laws of Thought. The true method of Rhetorical study is, to begin at the thought and work out, rather than to begin at the words and work in; or — still worse — to stick, forever, in the cork of mere verbiage. In order to secure correctness of expression it is necessary, in every instance, to ask: "What, precisely, is the thought which I wish to express?" That form of expression is good, in any given case, which exactly fits the thought. Any other form of expression, however elegant, is bad.[1]

4. Indicate the origin and nature of the universal element in Grammar and Rhetoric.

But if the forms of expression are thus determined by the forms of thought, Grammar and Rhetoric must be, like Logic, universal sciences; for the forms of thought are determined by the constitution of the human mind, which is everywhere the same. Considered with reference to their essential elements, Grammar and Rhetoric *are* universal sciences, and, in their application, universal arts. Whether the Grammar we study be Latin, Greek, English, French or Hebrew, the fundamental principles which it recognizes will be the same, because the fundamental structure of Latin, Greek, English, French and Hebrew minds is the same.

Thus, every language must recognize such Grammatical distinctions as "subject," "predicate," "noun," "verb," etc. Our grammars should discriminate more carefully between these "general" and "particular" elements. It would be well, indeed, to have a series of grammars in which the discussion of "General Grammar" should be the same — so that the student may not be burdened and perplexed as he takes up a new language, by different names for the same thing. This department should embrace the essential points that are common, Grammatically, to the Indo-European family of languages; and be followed by a discussion of what is peculiar to the individual language to which the Grammar is devoted.

[1] Rushton, in the Introduction to his *Rules and Cautions in English Grammar*, questions the Logical basis of Grammar; though he virtually concedes it, pp. 18, 66. Cf. Jevons, *Principles of Science*, p. 37.

5. Indicate the origin, nature and importance of the particular element in the Grammar and Rhetoric of any given people.

But, while there is this identity in mental constitution, there is *not* identity in mental training and development. The Hebrew, the Greek, the Englishman, has each his mental idiosyncrasies; and those idiosyncrasies, the result of centuries of peculiar training, are infallibly reflected in his language. Hence; — besides the *universal* element in Grammar and Rhetoric, which is common to all languages that are, or may be, known; and determined by the structure of the human mind; — we have the *particular* element which especially characterizes each separate language. Even where the grammars of different languages recognize the same elements, they do not handle them in the same way. Compare, with reference to inflections, the earlier and the later Indo-European languages. It is in these especial and peculiar elements that the idioms of a people root themselves. From them, their speech gathers flavor and aroma — so that speech differs from speech as coffee does from tea, the basis of both being water. If, then, we would master the grammar and rhetoric of any given people, it is not enough to bring to their language an acquaintance with the universal elements in the Art of Expression. As well might we infer that, because we know half a dozen men, we do not need to study the peculiarities of the individual man with whom we are to have intimate and personal relations. We must give to the peculiar forms of each language assiduous attention — tracing them, so far as may be, in their origin and development.

Recognizing this fact, our present course of study will, incidentally, as has already been remarked, lay the foundation for subsequent studies in the department of Early English. While we take a cursory survey of those principles of General Grammar which are, from the study of the Latin and Greek, fresh in your memory; we shall dwell upon those peculiarities of our mother tongue which are characteristic of our Anglo-Saxon ancestors. Beside those elements in The Art of Expression which are universal and characteristic of the race, we shall endeavor to put those other elements which are particular and characteristic of the English people.

OUTLINES OF THE ART OF EXPRESSION.

THE STRUCTURE OF SENTENCES.

6. Define a simple sentence and an act of thought. State and illustrate the three elements which enter into every act of thought.

A simple sentence is the expression of a single act of thought. This act of thought is a process of comparison, as the result of which, the identity between two notions is affirmed or denied.[1]

In every act of thought there are three elements involved: First, the object about which we think; secondly, a quality, or a class of objects, with which we compare the primitive object of thought; thirdly, the affirmation of identity, or non-identity, between these two elements. Each of these three elements is indispensably necessary to the act of thought.

To illustrate: I look from my window and the image of a tree is painted upon the retina of the eye and transferred to the brain. The object of thought, the first element, is here supplied; but there is, as yet, no thought. The mind grasps and retains the idea of a tree — nothing more. The mind may, at the same time, grasp, and retain, the notion of greenness, or tallness, or fruitfulness. Thus the second element in the act of thought is supplied. The mind has now a quality, or a class of objects, with which to compare the object first noticed; but there is as yet no thought. The mind grasps, and retains, the two notions — nothing more. Another ele-

[1] Note the fact that "thought" is here used in the strict sense of the word, to indicate the process or the result of mental comparison — not loosely, of any kind of mental activity.

ment must be supplied before the act of thought is complete. The mind must bring its two notions into relation to each other; it must affirm, or deny, their identity; it must decide, for example, that the tree is tall, or green, or not fruitful — then the three elements are supplied and the act of thought is finished.[1]

7. How are the three elements which enter into every act of thought represented in the simple sentence? Illustrate the possible combination of these elements in expression.

These three elements, as has been said, do, and must, exist in every act of thought. In the simple sentence, which we have defined as the expression of a single act of thought, these three elements must, accordingly, be represented. The object about which we think is represented by what is called the *subject* of the sentence; the quality, or the class of objects, with which we compare the primitive object of thought, by what is called the *predicate* of the sentence; the affirmation of identity or non-identity, by what is called the *copula*.

Corresponding, then, to the three essential elements in every act of thought, we have three essential elements in every simple sentence: *subject*, *predicate* and *copula*. For example: in the sentence, "John is tall," we have "John," the subject; "tall," the predicate; and "is," the copula.

It should here be remarked that the copula and predicate may often be combined with each other and expressed by a single word, so that the sentence seems, at first sight, to lack one of its essential elements. Thus, instead of saying: "Charles is walking," I may say: "Charles walks." Indeed, the three elements may sometimes be represented by a single word. Thus the Latin *viret* is equivalent to, "it is green;" and our English monosyllable "Come," may be expanded into, "be thou coming."

[1] It is not intended to assert that there is, of necessity, a perceptible interval between the mental presentations of these elements. They may be absolutely synchronous, or they may succeed each other with such rapidity as to seem absolutely synchronous. What is meant is, that, in the analysis of every act of thought, these elements are found to exist. This is evident when we think slowly and laboriously.

In treating of the structure of sentences, we must examine, somewhat in detail, the several elements of which they are composed. And first: —

THE SUBJECT.

8. How is the subject of a simple sentence regularly expressed? Define a noun and distinguish between common and proper, concrete and abstract nouns.

The subject is regularly expressed, in the simple sentence, by a noun in the nominative case.

A noun — from the Latin *nomen*, which denotes, properly, that by which a thing is known, *no-(sco)-men* — is the name of an object of thought. The nominative case is the naming (*nominare*) case, the form of the noun which is used to designate the subject of the sentence.

There are several kinds of nouns which ought at least to be enumerated in this connection. **Proper nouns** are the names of individual objects — as John, Genesee, Rochester, England, Venus, June. These words should, in writing and printing, always begin with capital letters.[1] **Common nouns**, or class-nouns, are the names of classes of objects — as boy, river, city, country, planet, month. They should never be capitalized unless they stand in positions of special prominence — as at the beginning of sentences and in the titles of essays, books, etc.

[1] Capitals should also be used to indicate: —
a. The first word in every sentence.
b. The first word in every line of poetry.
c. The first word in a direct quotation.
d. The pronoun I and the interjection O.
e. The principal words in the title of any book, essay, address, etc.

Capitals are much less frequently used now than formerly. Be chary of mechanical devices to indicate to your reader what you regard as important. The excessive use of capitals, italics, etc., assumes a lack of discernment on the part of him for whom you write, and implies a want of confidence, on your part, that your words correctly and forcibly express your thought. The same principle applies in delivery. Do not feel bound to convey every shade of thought to your hearer's mind by sheer force of emphasis. Trust somewhat to the meaning of your words.

Reed (*Eng. Lit.*, p. 117), carries the use of mechanical devices to express one's meaning to its utmost, when he says; "It is our duty, therefore, to cultivate, to cherish and to keep it [the English language] from corruption. Especially is this a duty for us who are spreading that language over such vast territory."

Corresponding to class-nouns, we ought, perhaps, to recognize "mass-nouns," which are the names of elements in nature (*e.g.* iron, wood, air, water), or products of human industry (*e.g.* silk, leather), that are viewed as a whole and are not separable into members. These nouns are seldom, if ever pluralized. See Jevons, *Principles of Science*, p. 34.

While all the nouns in a language may thus be divided into proper and common nouns, according to their use as designations of single objects or as general terms; there are still other distinctions made with which we must familiarize ourselves. Thus, nouns are again divided into concrete and abstract.

A concrete Noun is the name of something which has independent and objective existence — as book, chair, table. The word concrete (*con* and *crescere*) denotes an object taken with the qualities which have grown up around it and reside in it. **An abstract Noun** is the name of an attribute, or quality, regarded by the mind as an object of thought — as brightness, hardihood, wisdom, kingship, nationality.[1]

The word abstract (*abs* and *trahere*) denotes a quality abstracted, or taken away, from the object in which it resides, and invested by the mind with independent existence.[2]

9. Define a collective noun, and illustrate the difference between a collective noun and a class-noun.

We have also **collective nouns** — which are singular in form but which include, or group together, several persons or things — as army, flock, people, assembly. The

[1] Note the A. S. terminations, -dom, -hood, -ness, -ship, which serve to mark abstract nouns. Dom (A. S. Dóm) denotes judgment, power, state, condition. Hood (A. S. Hád) denotes person, form, state, condition. Ness (A. S. -nes or -nys, fem. term.) denotes quality or state. Ship (A. S. -scipe, masc. term.) shape, form, condition.

Ity — from the Latin *-itas*, as *civ-(is)-itas* — serves the same purpose. So, also, *-tion* and *-sion*, which are of Latin origin.

For additional abstract suffixes, see Morris, *Primer of Eng. Gram.*, pp. 81, 86.

[2] Angus (*Hand-book of the Eng. Tongue*, p. 172) gives a minute and exhaustive classification of nouns, which may profitably be consulted.

difference between an ordinary class-noun and a collective noun, is this. The class-noun can be separately predicated of each individual included within the class which it denotes, while the collective noun cannot thus be predicated. For example: John is, we will suppose, included within the meaning of the class-noun "soldier;" John is, also, included within the meaning of the collective noun "army." But, by virtue of John's inclusion in the class soldier, we can give him the name of the class and say, "John is a soldier;" while we cannot say, "John is an army." The collective noun does not belong to him in his individual, but in his associated capacity.

10. Illustrate the modification in the object of thought which gives rise to the Grammatical distinction called "number."

In analyzing the act of thought, it was supposed that I looked from my window and saw a tree, which served me as an object of thought. Now, instead of seeing one tree, I might see two, or three, or a dozen; and the clump of trees, instead of the single tree, might constitute my object of thought. I might say, "*Trees* are tall," just as well as "*tree*." But in order to indicate the fact that I am thinking of more than one tree, a change must be made in the form of the noun which denotes the object of thought.[1] This necessity gives rise to the Grammatical distinction which is called: —

NUMBER.

11. What "numbers" are recognized in English?

English nouns have but two numbers, the singular and the plural. In other languages (as the Greek) we have a "dual," which would naturally precede the plural. There are traces of it in the Anglo-Saxon. *e. g.* Wit = we two; Git = ye two.

The singular number denotes a single person, or a single thing; the plural number (*plus* — *pluris*) denotes two or more persons or things of the same kind.

[1] "I see a tree and a tree and a tree," would naturally be the form of expression, until linguistic progress conferred upon the race the boon of a plural.

12. Give the general rules for forming the plurals of English nouns.

The plurals of English nouns are regularly formed (as in other languages of the Indo-European family — see the Gr. ἄνδρες, Lat. *homin-e-s*) by adding s with a connecting vowel, to the unchanged form of the singular. *e. g.* watches, boxes, atlases. The connecting vowel is, however, uniformly omitted when the s can unite in a single syllable with the consonant preceding it. *e. g.* books, trees, Miltons. Figures, letters and signs, used as words, insert an apostrophe before s to form the plural. For example: 5's, B's, *'s.

In compound nouns, and phrases where we have nouns in apposition, the more prominent object of thought takes the sign of the plural. For example: brothers-in-law, Misses Smith, the Generals Sherman, the brothers Carter.

13. Give the exceptions to the general rules for forming the plurals of English nouns.

To the general rules above given there are several exceptions.

Most nouns which end in o preceded by a consonant, *retain* e before s in forming the plural, to indicate that s has the sound of z. *e. g.* heroes, negroes, cargoes; but cantos, grottos, mottos, quartos, solos.

Nouns ending in y, *preceded by a consonant*, retain the Old English singular form in ie before the s which designates the plural. For example: skies, lilies, duties; but valleys, *not* "vallies;" chimneys, *not* "chimnies;" attorneys, *not* "attornies."

Several nouns exchange a terminal f, or ff, for v in forming the plural, to indicate to the eye that sound of terminal f which we have derived from our Anglo-Saxon ancestors. For example: leaves, wives, staves, thieves, wharves.

A few nouns, all in common use, form the plural irregularly, generally by changes in the body of the noun. For example: man, men; tooth, teeth; cow, kine; die, dice; ox, oxen; brother, brethren; child, children.

A few nouns make no change in the plural, *e. g.* sheep, deer, fish, and most names of fish. Some nouns occur only in the plural. *e. g.* victuals, aborigines, trousers.

14. Illustrate the connection of our common English plurals with the Anglo-Saxon forms.

The rules and exceptions thus far given with reference to the plural, refer especially to words which are English by birth, as well as by use; and their explanation is to be sought in the forms employed by our Anglo-Saxon ancestors.

The following A. S. noun of the 2 Decl. may be memorized to illustrate the origin of our regular plural forms.

	Sing.	Plur.
N and Ac.	Daél, (part)	Daélas,
D and Ab.	Daéle,	Daélum,
Gen.	Daéles.	Daéla.

The -en which appears in the plural of "oxen" (cf. the O. E. hosen, shoon, e'en), is a relic of the regular A. S. plural in *-an* — with which compare the modern Germ. plural in *-en*. For example, take the following A. S. noun of the 1 Decl.

Sing.		Plur.	
N.	Tunge, (tongue)	*N. and Ac.*	Tungan,
Ac.	Tungan,		
D. and Ab.	Tungan,	*D. and Ab.*	Tungum,
Gen.	Tungan.	*Gen.*	Tungena.

The Anglo-Saxon had in the 3 Decl. the following plurals, which illustrate some of our irregular plural forms: —

Man	pl.	men
Fót	"	fét
Tódh	"	tédh
Cú	"	cy (Gen. pl. cúna, cf. kine)
Cild	"	cild(r)u

Compare with the last noun the Ger. *Kind*, *Kinder;* and the common Hibernicism "*childer.*" The Dutch, like ourselves, employ a pleonastic plural. *e. g. Kind*, *Kind-er-en.*

Those nouns which make no change in the plural follow the neuters in the A. S. 2 Decl. For example:

	Sing.	Plur.
N. and Ac.	Deór (animal[1])	Deór,
D. and Ab.	Deóre,	Deórum,
Gen.	Deóres.	Deóra.

[1] Cf. Ger. *Thier*, Gr. Θήρ; and recall Shakspere's, —

"Rats and mice, and such small *deer*,
Have been Tom's food for many a year."

15. State and illustrate any peculiarities with reference to the plurals of nouns of foreign origin.

Many nouns which are of foreign origin retain the plurals that they formed in their native land — especially if they are of recent introduction, or used mostly by the learned or the fashionable. For example: aides-de-camp, beaux, billets-doux, virtuosi, alumni, antitheses, crises, phenomena.

Some words of foreign origin retain the foreign plural together with an English plural regularly formed — frequently, however, attaching to them a different meaning. Thus we have cherubim and cherubs, genii and geniuses, indices and indexes. Indeed, we have some English words which have two plurals used in different senses. *e. g.* Pennies, pence; dies, dice.

16. Enumerate the genders that are recognized in English; give illustrations of each; and state how gender may be distinguished.

Objects of thought may be distinguished with reference not only to number, but also with reference to: —

GENDER.

Other languages, — for instance: the Latin, Greek, French, German, — invest inanimate objects with the attributes of masculine and feminine gender; and sometimes neutralize the gender of animate objects. *e. g. Das Weib*, the woman; *Das Mädchen*, the maiden. The A. S. recognized this constructive gender which the English has, fortunately for us, abandoned. The only gender that we recognize is actual, not constructive.[1] Words which denote objects of the male sex are said to be of the **Masculine Gender**; those which denote objects of the female sex are said to be of the **Feminine Gender**; those which denote objects that have no sex, are said to be of the **Neuter Gender**; those which denote objects that have sex, without designating the sex, are said to be of the **Common Gender**. Examples of the neuter gender are book, watch, table. Examples of the common gender are parent, child, goat.

[1] On the reasonableness of constructive gender, see Harris's *Hermes*, pp. 44–60.

Nouns may distinguish the sex of the object which they denote: —

1. By change of termination — as heir, heiress; lad, lass (lad-ess); actor, actress; testator, testatrix; marquis, marchioness; hero, heroine (cf. Ger. termination *in*).

2. By prefixing, or suffixing, a sex-word — as man-servant, maid-servant; gentle-man, gentle-woman.

3. By words of different origin — as husband, wife; wizard, witch; earl, countess; buck, doe; stag, hind; sir, madam; steer, heifer.

17. What is the object of the Grammatical modification called "case," and what are the cases most naturally recognized?

The noun may be further modified in order to show its relation to the other parts of the sentence. This modification gives us the distinction which is called: —

CASE.[1]

Thus we may have the **Nominative**, or naming, case; the **Genitive** case, indicating origin or possession; the **Dative** case, indicating the indirect object of an action; the **Accusative** case, indicating the direct object; the **Vocative** case, used in direct address; the **Ablative** case, indicating separation or instrumentality.

18. Explain the method by which the relation of a noun to the remainder of the sentence is expressed in the Anglo-Saxon and in the English.

The Latin and the Greek express these various relations of the noun to the rest of the sentence, by changes in the form of the noun itself. The Anglo-Saxon, from which our modern English is directly descended, employed the same method. But (in accordance with the tendency that exists in every language to give to each word a uniform and definite meaning, and express its relations by separate words rather than by modifications of its form) the Anglo-Saxon case-endings have disappeared from our

[1] For the derivation of the word, see Harris's *Hermes*, p. 277. This author claims (in anticipation of Mr. Grant White) that there are no cases in modern languages. Ib. p. 273.

modern English — their place being supplied by prepositions and by increased attention to the position of words. The Latin inflectional system is so perfect that there can be no question as to the meaning of the sentence *Johannes percussit Gulielmum*, whatever the order of the words; while to invert the English sentence "John struck William," gives it an entirely different meaning.

19. Indicate the four stages through which languages pass with reference to inflection.

Languages pass through four stages with reference to inflection: —

1. A period in which words succeed each other in the natural order, with nothing except the order — aided, possibly, by tone and accent — to indicate their relations. This may be called the **Isolative** period. The Chinese is an example. "Thus *ta*, according to its position in a Chinese sentence, may mean: great, greatness, to grow, very much, very." — *Max Müller.*

2. A period in which the smaller words have become permanently attached to the larger ones, though still retaining their original form. This may be called the **Agglutinative** period.[1] The languages of the N. A. Indians are an example.

3. A period in which (the agglutinated words being so worn, by use, that their origin is mainly forgotten) a system of terminations is developed, to indicate the relations of roots to the rest of the sentence. This may be called the **Inflectional** period. The Latin, Greek and Anglo-Saxon are examples.

4. A period in which inflections disappear, — their place being supplied by pronouns, prepositions, auxiliaries, etc., — and each word acquires a distinct and uniform meaning. This may be called the **Analytic** period. The English is an example.

The agglutinated words are like so many bits of wood rudely, but firmly, joined together to make a block of sufficient size and shape for the lathe. The inflected words

[1] Thus, such forms as haddi = had + I, hajou = had + you, might, naturally enough, spring from rapid utterance. Cf. willy, nilly" = will + he, ne + will + he. See Marsh, *Lectures on the Eng. Lang.* pp. 386-9.

are the same words turned down and sand-papered. The inflectional period is an advance on the agglutinative period; since it reduces to rule and system, what was, under the previous period, accidental and peculiar to single words. Thus we have: (*Isolative*) "He was like God;" (*Agglutinative*), "He was God-like;" (*Inflectional*), "He was godly." See Morris, *Eng. Accidence*, p. 3.

The analytic stage is a higher stage in the development of language than any which precedes it; since it is the result of a minute discrimination between different shades of thought which renders men dissatisfied with grouping them indiscriminately under the few comprehensive heads that are alone possible under an inflectional system. *e. g.* We are no longer satisfied with the ablative case to denote "cause, manner, means, or instrument." We say: "He killed him *from* jealousy, *by* stealth, *with* poison, etc."

20. Explain the origin of the English possessive and give the rules for its formation.

The only instance in which we still modify the form of the noun to express its relations is, in

THE POSSESSIVE CASE.

This is a relic of the A. S. genitive singular in *-es* and not (at least immediately) a contraction for a noun followed by the possessive pronoun "his," as has been claimed.[1] That is: we have retained one of the forms by which the Anglo-Saxon indicated possession (a form common to the Anglo-Saxon with the other Indo-European languages — cf. A. S. Daéles with Lat. *hominis* and

[1] "John's book" might, as has been supposed, be a contraction for "John his book;" but how about "the queen's frock"? Such expansions of the possessive as "John his book," were used, during the reign of Queen Anne, by all who affected precision of speech — Priestley says (*Grammar*, p. 98) for euphonic considerations. This expansion of the possessive occurs, however, in the earliest MS. of Layamon's *Brut* — that is, not later than the beginning of the thirteenth century. See, also, "Asa, his heart," 1 *Kings*, 15: 14; "Mordecai, his matters," *Esth.* 3: 4. The A. S. genitive may be a contraction from a noun followed by a possessive pronoun (*e. g.* Daél + his = *Daéles*); but our possessive must be immediately referred to the A. S. genitive. Yet see Shepherd, *Hist. Eng. Lang.* p. 53, note.

Gr. ἀνδρός) ; and use it now, to indicate possession, with any noun, whether singular or plural, masculine or feminine.

The possessive case is formed by adding the apostrophe with s to the unchanged form of the noun. For example: "John's book," "men's shoes." Plural nouns ending in s, take the apostrophe only. For example: "The Ladies' Parlor." For the sake of euphony, the s is sometimes omitted with the singular where the noun in the possessive ends with a sibilant, especially if the next word begins with a similar sound. For example: "Cas sius' sword," "Aristides' sarcasm."

Where the possessing subject is indicated by a phrase that precedes the name of the object possessed, the last word in the phrase, and that only, takes the sign of the possessive. For example: "The Empress Carlotta's insanity;" "John, Peter and Henry's father." If, however, the phrase *follows* the word which it limits, the principal word in the phrase, and that alone, takes the sign of the possessive. For example: "The palace was Maximilian's, the emperor.

21. What should be done when the application of Grammatical principles gives rise to ambiguity or awkwardness?

Wherever ambiguity, or awkwardness, would result from the application of these rules, it is best to avoid the use of the possessive altogether. Thus, instead of the form last given, we may say: "The palace was that of Maximilian, the emperor."[1]

This principle of avoidance is of wide application and very great usefulness. The trained writer will often find that he cannot well handle the form of expression which first occurred to him; and, being fertile in **Rhetorical expedients**, will substitute for it an entirely different form, while the novice will waste time in vain attempts to make the original form graceful and appropriate.

Much of the value of sound Rhetorical instruction, consists in the suggestion, and exemplification, of alter-

[1] Instead of Grant White's sentence: "That it might be, if not his, at least his nearest cousin Duncan's," which is certainly unpleasant and may be ambiguous, we might better read: "That of Duncan, his nearest cousin."

native modes of expression of which we may avail ourselves in an emergency.[1]

22. What is the significance of the English possessive case as compared with the Latin genitive? Has the distinction that we now make always been recognized?

It is to be carefully noted that the English possessive, at least in its modern use, is always subjective — never objective. *e. g.* "God's love" means the love which God feels towards us; not the love we feel towards God, for which "The love of God" would be the correct form. For both "God's love" and "the love of God," the Latin would say *amor Dei;* but our more highly analytic language has set apart a different expression for each of these ideas. Our possessive is possessive in the strictest sense — a remark which applies to pronouns as well as to nouns: hence the impropriety of such an expression as "In our midst," [2] for "In the midst of us," or "among us."

Because of its strictly subjective character, our possessive is, also, coming to be restricted to animate objects. Thus we should hardly say: "The house's roof."

The A. S. genitive was used either subjectively or objectively; and our possessive is freely used in an objective sense by the early English authors. Thus Milton writes; "Of that forbidden tree *whose* mortal taste," etc.

[1] To illustrate my meaning — the following sentence from Thomson's *Laws of Thought* is correct enough: "We seek for some other judgment, or judgments, that contains the grounds for our coming to a decision." It sounds unpleasantly, however, owing to the proximity of the parenthetic plural "judgments" to the singular "contains." Change "contains" to "may contain" (or, better, "may afford"), a form which is either singular or plural, and you get round the difficulty. Getting round difficulties is a very great art — only second to going through them; and sometimes you can hardly go through them. A student's oration affords a sentence which might be similarly improved: "The barriers which the political policy of the Chinese has erected, are crumbling down."

[2] The following extract from a recent newspaper illustrates, to perfection, the usage which is condemned: —

"On Monday night last, a gang of petty burglars, who evidently have their abiding place in, or near, our midst, plied their vocation in three or four different places in our village."

23. Has the English language any construction corresponding to the Latin ablative absolute? If so, indicate it.

Besides the possessive case, the English language recognizes: —

THE NOMINATIVE CASE.

This corresponds in its use to the Latin nominative and vocative, and is also used independently, where the classical tongues would employ the genitive, or the ablative, absolute. For example: "He being here, it is safe for me to leave" — *not* "Him being here;" though Latham, following the analogy of the Anglo-Saxon (which employs the dative absolute), and forgetting that good usage always dominates over analogy, decides for the latter form.

The question here suggested is of less practical significance, because only in the case of pronouns do we make any distinction in form between the nominative and the objective case.

24. To what classical cases does the English objective correspond?

We recognize also: —

THE OBJECTIVE CASE,

which, when standing without a preposition generally, like the Latin accusative, indicates the direct object of an action; when preceded by "to" or "for," like the Latin dative, the indirect object; while, when preceded by such prepositions as "by," "from," "with," "in," it corresponds to the Latin ablative.

25. Define, classify and illustrate "abnormal nouns."

Any place in the sentence which would regularly be filled by a noun; may be supplied by what are called: —

ABNORMAL NOUNS.

By the expression "abnormal noun" we understand: any word, phrase or clause which is not properly a noun,

but which is used instead of a noun.[1] The most frequent examples are: —

1. **An adjective with the definite article.** For example: "He hath given to *the poor*."

2. **A verb in the "infinitive mood."** For example: "*To err* is human." Indeed, some take the position that the infinitive[2] is always to be regarded as an abnormal noun.

26. Explain the relation of the English infinitive to the Anglo-Saxon infinitive and gerund.

It is to be noted, in passing, that the English infinitive corresponds not only to the A. S. infinitive, but also to the A. S. gerund. The A. S. infinitive was characterized by no separate sign, but by the termination *-an*. For example: *luf-i-an*, to love. The A. S. gerund was a verbal noun ending in *-anne* or *-enne*, and invariably preceded by the preposition *tó*. For example: *tó lufigenne*, for loving. These two forms were practically confounded through the influence of the Norman conquest — the terminations being dropped, and the sign *tó* indifferently prefixed both to the infinitive and the gerund. Hence, in many cases, what we now regard as an infinitive might, properly, be regarded as a relic of the A. S. gerund.[3] For example: "He is to blame," means "He is for blaming," and need not be corrected into: "He is to be blamed." So, also, "A house to let." The infinitive still exists without the prefix "to," which it has acquired

[1] An abnormal verb, may be similarly defined. For example:

"Whether the charmer *sinner* it or *saint* it,
If folly grow romantic, I must paint it." — *Pope.*

[2] Of which we have four forms: —

Pres. active, to love.	Pres. passive, to be loved.
Past active, to have loved.	Past passive, to have been loved.

[3] Harris (*Hermes*, p. 167) gives the following illustrations of this difference in our English infinitives: —

I desire to live (inf.)
I eat to live (gerund.)

The following are examples of the gerund: —

"That which is not lawful *to do* on the Sabbath day."
"Which is not lawful *to eat* but for the priests alone."
"These domestic and particular broils
Are not *to question* here." — *Shakspere.*

in modern English, in connection with the auxiliaries and such familiar verbs as: bid, dare, have, help, let, make, need, see and the synonymes of see. For example: "Bid him go," "Let me see," "Help me do this example." [1]

27. What participial forms are recognized in English, and how may they supply the place of a finite verb in a dependent clause?

3. Another abnormal noun, of very frequent occurrence, is **the participial form of the verb.** We have four participial forms: the present and the past active, the present and the past passive. For example: "The *healing* of the sick;" "By *having striven* hard, he attained success;" "From *being abused*, he learned ferocity;" "From *having been treated* kindly, he gradually became docile."

The participials, which partake of the nature both of the verb and the noun, often supply the place of a finite verb. In this case, the noun or pronoun which would be the subject of the finite verb is put in the possessive form and modifies the participial. Thus, "From the time when he came" is equivalent to: "From the time of his coming" — *not*, as is often incorrectly said and written, "From the time of him coming." The forms in -ing, as thus employed, are regarded by Rushton (*Rules and Cautions*, p. 23) as infinitives; by others, as gerundials. I prefer to designate them by the term "participials," though discriminating between their use as participles and as nouns.

4. **Clauses and phrases** are also used as abnormal nouns; and may stand either as subject, predicate, object, or adjunct. For example: "*That he will come* [subject] is certain." "The cheering after the victory was *what all anticipated* [predicate];" "I saw *that he would not do it* [object];" "He waited long after *the hour had expired* [adjunct]. The introduction of these clauses and phrases into a sentence, however, robs it of its simple character, and renders it complex.

[1] Cf. Shakspere's *Merchant of Venice*:—

"O! father Abram, what these Christians are
Whose own hard dealings teaches them *suspect*
The thoughts of others."

28. What objects are gained by introducing pronouns into a sentence?

The English language also recognizes a class of words which are called

PRONOUNS.

These, as their name indicates, may take the place of a noun in any position which a noun would regularly occupy. Thus, instead of saying: "John is looking pale, John needs air and exercise," we say, "he needs air and exercise," using the pronoun "he" to represent the subject already introduced. So, also, instead of: "Give John, John's book," we may say "his book," using the possessive pronoun to avoid the repetition of the noun. Again, in reply to the question: "Did you see that flash of lightning?" we should naturally say: "I saw it," making the pronoun "it" take the place of the phrase, "that flash of lightning." While pronouns thus serve to obviate the stiffness and awkwardness which would result from the repetition of the same noun within the limit of a brief sentence, they have other and more important uses.

PERSONAL PRONOUNS

serve, — and were, indeed, designed, — to distinguish the person speaking from the person or thing spoken to, and the person or thing spoken of.[1] These persons are severally called the first, the second and the third. The English pronominal forms are, like nearly all the other inflectional forms in our language, derived from the Anglo-Saxon, as will be seen from the following table of the personal pronouns, in which the English forms are placed beside their Anglo-Saxon originals.

29. Give the Anglo-Saxon personal pronouns of the first, second and third persons, in connection with the English forms derived from them.

FIRST PERSON.

Singular.		Plural.
Nom. I,	N. ic, we,	We,
Poss. My, mine,	A. me, ús,	Our, ours,
Obj. Me.	G. mín, úre,	Us.
	D. me. ús.	

[1] See Harr's's *Hermes*, pp. 63 *sq.*

SECOND PERSON,

Nom.	Thou,	N.	thú, ge,	Ye,	you,
Poss.	Thy, thine,	A.	the, eów,	Your,	yours,
Obj.	Thee.	G.	thín, eówer,	You.	
		D.	the. eów.		

THIRD PERSON,

Nom.	He, she, it;	N.	he, heó, hit;	They,	tha,
Poss.	His, her, its;	A.	hine, hí, hit;	Their,	tha,
Obj.	Him, her, it.	G.	his, hire, his;	Them,	thára,
		D.	him, hire, him.		thám.

The points of resemblance between our personal pronouns and their A. S. originals are entirely obvious. There are some points of difference which require especial attention.

1. The accusative forms *hine*, *hí* and *tha*, in the third person, have disappeared from the language — their places being supplied by the corresponding datives *him*, *hire*, *thám*.

Him began to supplant *hine* in the writings of Layamon and Orm (12 cent.). *Hine* still exists in the dialect of southern England as *en*. *She* comes from *se*, *seó*, *thaet* — the same pronoun that furnishes the plurals of the third person given above.

30. To what extent, if at all, do we still recognize a dative case in English?

2. We no longer have a distinctive form for the dative case; though in such expressions as "Give me, him, her, us, them, the book," the pronouns are rather to be regarded as relics of the A. S. dative than as objectives governed by a preposition understood. There is no sense in uniformly *understanding* a preposition which can never, by any possibility, be *expressed*. In "meseems," "methinks," "methought," the pronoun is, unquestionably, in the dative, limiting an impersonal verb. The A. S. had two verbs very similar in form: *thencan*, to think; and *thincan*, to seem. Our "methinks" and "methought" are to be connected with the latter. Thus: *methyncedh* = it seems to me; *methúhte* = it seemed to me. As late as Shakspere's time, the dative pronominal forms were used

as datives of indirect reference. *e. g.* "He plucked *me* ope his doublet." Cf. *Taming of Shrew*, Act 1, Sc. 2.

In "Woe worth *the day*," (worth from A. S. *weordhan*, to become), and in such expressions as: "Go *home*," "Give *the man* your money," we have examples of a noun in the dative case.[1] Our adverbial "whilom," is a proper dative plural from the A. S. *hwil* = time.

31. Explain and illustrate the introduction of the neuter possessive, "its," to our language.

3. In the neuter pronoun of the third person, "it," the genitive was formerly the same as that of the masculine, namely "his," and this usage prevailed to a comparatively recent period. Cf. Gen. 1 : 11 and Matt. 5 : 13. "Its" does not occur in correctly printed copies of King James's version of the Bible, and is very rarely used by Milton. It is sometimes said, never; but see *Par. Lost*, 1 : 254. "The mind is *its* own place, etc." Owing to the inconvenience which arose from having the same form for both the masculine and neuter possessive of the third person (especially, as limiting Rhetorical personification), it became customary to use the unchanged form of the neuter, "it," as a possessive. Thus Shakspere wrote (*Hamlet*, Act 1, Sc. 2) : "It lifted up *it* head." Then the apostrophe with s was added to "it," when the pronoun denoted possession. Then, the apostrophe was dropped and our modern possessive form was complete. In correctly printed copies of Shakspere we find illustrations of all four forms of the neuter possessive — *his*, *it*, *it's* and *its* — though the third is said to occur only nine times and the last only once. *Measure for Measure*, Act 1, Sc. 2. "Heaven grant us *its* peace, but not the King of Hungary's."

[1] Cf. "How true *a gentleman* you send relief," *Merchant of Venice*, Act 3, Sc. 4, with Clarendon Press note, p. 113.

See, on the retention of the dative in modern Eng., Lowth, *Gram.* p. 169; Angus, *Hand-book of the English Tongue*, p. 271 *sq.*; Fowler, *Eng. Gram.* p. 202; Mulligan, *Eng. Lang.* p. 185; *Proceedings of Lond. Phil. Soc.* vol. i, p. 151; Rushton, *Rules and Cautions in Eng. Grammar*, pp. 91, 106; Maetzner, *Englische Grammatik*, vol. ii, 206 *sq.*; Dalgleish, *Grammatical Analysis*, p. 15; Morris, *Outlines of English Accidence*, p. 117.

32. What peculiarities are to be noted with reference to the use of the pronominal forms, "thou," "you," "we;" "my" and "mine," "their" and "theirs?"

In the use of some of our pronominal forms, there are peculiarities which deserve notice. In speaking to a single person, we generally use the plural rather than the singular, implying that we regard the person addressed as more than a single being — as a host in himself. The Hebrew made use of this *pluralis excellentiæ* even in the case of nouns. For example: *Elohim*, God; *Shamayim*, heaven.[1] As a result of this custom, "Thou" and "Thee" are confined almost exclusively, at the present day, to elevated or devotional discourse. They formerly denoted a degree of familiarity which bordered on contempt. Thus Shakspere, in the *Twelfth Night*, makes Sir Toby Belch, when instructing Sir Andrew Ague-Cheek how to insult Viola, say: "If thou *thou'st* him some thrice it will not be amiss;" and Coke, to insult Sir Walter Raleigh at his trial, cried: "All that Lord Cobham did, was at thy instigation, thou viper; for I *thou* thee, thou traitor."[2]

It is customary for editors and kings to use the plural "we" rather than the singular "I," regarding themselves as the representatives of others.[3] Lord Coke says

[1] Another, and possibly a better, explanation may be found in the tendency to regard indirectness of address as a sign of respect. Thus the German, in addressing a single person, says *Sie haben* instead of *Ihr habet* — using the third person as well as the plural number; and, in addressing dignitaries, we are required to say: "Your Majesty," "Your Lordship," "Your Excellency," etc. The German "*Du*," at the present time, denotes the familiarity either of affection or contempt.

[2] Cf. Shakspere's:—

> "Thou liest, thou thread, thou thimble.
> Thou flea, thou nit, thou winter-cricket — *Thou!*"

[3] The inconvenience of this practice is illustrated by the following extract from a newspaper which publishes a list of seven editors. Which of them was to deliver the eulogy on Dr. Witt? The paper might better have said in mercantile parlance: "Our Mr. J."

"It will be seen in another column, that we have been requested to deliver a memorial discourse on the life and character of Dr. Witt, which will probably be published; and the expectation of performing that service must, in some measure, restrain our pen, in writing this article."

that the custom was introduced by King John. Many clergymen are in the habit of using the plural with reference to themselves, through a mock modesty which, to avoid the use of the seemingly egotistic "I," assumes that the thought enunciated from the pulpit may fairly be regarded as the utterance of all who hear it. It should be remembered that "wegotism" is as bad as egotism. It is well enough for a clergyman to say "we" in his public prayers, when he may be considered the mouthpiece of his people; but not in his sermons, — where he speaks for himself alone, and "we" is but a threadbare cloak for excessive deference to his own opinions, — unless, indeed, he is making a statement in which he may fairly assume the concurrence of his hearers.

In the possessive case of nearly all the personal pronouns, we have a weaker and a stronger form.[1] The weaker form is used, attributively, when the pronoun precedes the noun which it limits. For example: "My book." The stronger form, predicatively, when the pronoun follows the noun. For example: "The book is mine, not hers or theirs." But note such archaic expressions as "Mine arm;" "Brother mine."

33. Indicate the origin and affinities of the expression, "One says."

Such expressions as "One says," which are coming to be very common in English, are modelled, probably, after the French "*on dit*," etc. The French "*on*" and the English "one," as thus used, are supposed to be contractions of the Latin *homo*. Cf. the German: "*man sagt*." But see Morris, *Eng. Accidence*, p. 143.

34. What is the origin of the English reflective pronouns, and what rules may be given respecting their use?

[1] Latham — *Eng. Gram.* pp. 85–86 and 145 *sq.* — characterizes the weaker forms as "false," and the stronger forms as "true" possessive pronouns; and discusses them at some length. In the case of "mine" and "thine" (cf. the Anglo-Saxon), the stronger is, undoubtedly, the original form. "Ours," "yours," "theirs," "hers" are, probably, double possessives (See Morris, *Outlines of English Accidence*, p. 125); corresponding to which we have, in the Midland dialect of England, *ouren*, *youren*, etc. — whence our vulgarisms "our'n," "your'n." See Tancock, *Eng. Gram.* p. 55.

REFLECTIVE PRONOUNS.

Each of the personal pronouns may be combined with the word "self," or "selves," giving rise to such reflective forms as myself, thyself, himself, ourselves, etc. — which are used either as nominatives or objectives. Latham (*Grammar*, p. 152) contends that, when these reflectives are used as nominatives, we should say "hisself" instead of "himself," regarding "self" as a noun which, as the subject of the sentence, should be modified by the possessive. The best usage at the present day is, however, to employ a simple personal pronoun as the subject of the sentence and put the reflective in apposition with it — removing the reflective, if possible, from immediate contact with the subject. For example: instead of "Himself is strong," we say; "He is, himself, strong." The word "self," thus compounded with the personal pronouns is, says Vernon: "No more a noun than the Greek *αὐτός*, the Latin *ipse*, or the French *même*;" but a declinable A. S. adjective (*sylf*) which was at first put in apposition to, and subsequently combined with, the pronominal forms. See the A. S. form, *ús selven*. This statement is illustrated by the fact that "itself" was, so late as Shakspere's time, written as two words — "it self." Indeed, Shakspere says, in the *Merchant of Venice:* "I shot another arrow that *self* way," using "self" as a proper adjective.[1]

It is to be remarked, that, where it becomes necessary to introduce one of these reflective forms into a sentence in which the plural of a personal pronoun has been used to indicate a single person, the singular form of the reflective is preferred to the plural. For example: "You, John, are, *yourself*, at fault."[2]

35. What purpose do the relative pronouns subserve? Illustrate the origin of the English relative by reference to the Anglo-Saxon.

[1] Cf. "That *self* hand." — *Antony and Cleopatra.*
Contrast Milton's: "That Orpheus' *self* may raise his head."

[2] The principle here indicated is of wider application. Thus the sentence given below, from the *New York Standard*, is incorrect:
"The judge is a glorious sailor as well as a jurist, and we would gladly trust our *lives* with him on the most dangerous seas."

RELATIVE PRONOUNS.

Relative pronouns serve to introduce a second time, and in a new relation, an object of thought already mentioned. This object is called the antecedent. The ordinary forms of the relative are: —

With reference to Persons: —	*With reference to Things:* —
Nom. Who,	Which,
Poss. Whose,	Whose,
Obj. Whom.	Which.

The A. S. pronoun from which our relative is derived was: —

	Masc. and Fem.	*Neuter.*
N.	Hwa,	Hwaet,
Ac.	Hwone,	Hwaet,
D.	Hwám,	Hwám,
Gen.	Hwáes,	Hwáes,
Ab.	Hwý.	Hwý.

36. What facts are especially to be noted with reference to "which," "what" and "whose"?

In regard to our relative forms the following facts are to be noted: —

a. "Which," though now denoting things, formerly denoted persons as well. It generally expresses something of *quality* as well as relation; as is natural from its derivation — *hwa-lic* (who-like) = whilc = which.[1] For example: "Our Father *which* art in heaven," *i.e.*, "who art of such a nature as to be in heaven." The difference between "who" (expressing simple reference) and "which" (implying something of quality) is admirably illustrated by the following passage from Shakspere's *Macbeth*: —

"I have known those which [*quales*] have walked in their sleep, who [*qui*] have died, holily, in their beds."

b. "What," used by the Anglo-Saxons as a simple neuter pronoun, has become, in modern English, a com-

[1] In like manner, "such" is derived from *swa-lic* (so-like) = swilc.

pound pronoun including both the relative and its antecedent, and equivalent to "that which." For example: "I know not *what* he says."

c. "Whose" — from its derivation applicable to things as well as persons — was formerly so used, though now, like all our possessives, generally restricted to persons.

Besides the regular relative, "as," which was originally a conjunction of comparison, has come to be used after "same," "such," "so," and "as," in the place of a relative. For example: "It is such a book *as* I formerly owned" — a sentence which I should, however, prefer to expand into: "It is such a book as that book was which I formerly owned."[1] Swinton (*Grammar*, p. 16) says "but" is sometimes a negative relative and quotes:

> "There is no household, howsoe'er defended
> *But* has one vacant chair."

So, also; "No roof arose *but* was open to the homeless stranger." Rushton (*Rules* and *Cautions*, pp. 40, 132) admits the relative force of "as" and "but"; yet denies that they are relative *pronouns*.

No Grammatical principle is clearer than that a word should be named according to the office which it discharges in a given sentence. As Morris well says (*Primer of Eng. Gram.* p. 14, cf. *Rushton*, pp. 5, 140, 220, 221); "The same word may be a noun in one part of a sentence, an adjective in another, a verb in a third, and so on; as 'John exchanged his *silver* watch for a lump of *silver* with which he meant to *silver* some metal coins.'"

37. When may "that" be used instead of "who" or "which;" and when should it be preferred?

"That" (from the A. S. *se seó, thaet* — which was both relative and article) may generally be used as a relative whenever "who" or "which" can be, excepting after a preposition. It is to be preferred to "who" or "which":

1. To avoid ambiguity, when "who" or "which" has already been used in the sentence, and it becomes necessary to introduce a relative that refers to a differ-

[1] But see the following: "He took great content and exceeding delight in his voyage, as who doth not *us* shall attempt the like." Burton, *Anatomy of Melancholy*.

ent antecedent. For example: "The windows *which* I saw, had shutters *that* opened on the inside."

2. When the antecedent embraces both persons and things — "that" being appropriate to either. For example: "The men and houses *that* I saw."

3. In elliptical expressions — and especially when, by the omission of a preposition, the relative is brought exceptionally near to its antecedent. For example: "The last time *that* I saw him."[1] The reason for this preference is, that "that," and not "who," or "which" is, by derivation and early usage, the true English relative; and hence it stands in closer relation to its antecedent than "who" or "which."

This is the reason why we cannot use "that" when the relative is separated by a preposition from its antecedent, as in the clause: "The man of that I spoke." What Lowth calls "a vernacular instinct" may have led you to regard the expression as wrong; but for the first time, possibly, you ask: "Why?"

4. To distinguish **definitive clauses** (that is, clauses that indicate a necessary limitation or expansion of the antecedent) from mere **epithets** — which serve to call attention to some quality of the antecedent that may be prominent, but is not a necessary limitation of the writer's thought. This use of "that" is especially common after demonstratives. For example: "Earthly pleasures which [an epithet implying something of quality] are short and uncertain, cannot be the highest for man;" but "Those pleasures that [strictly definitive] are from the earth, etc." The ground for this distinction is, to borrow the words of Angus, that "That is restrictive and definitive as well as relative." That it has this restrictive force, is owing to its close connection with the antecedent.[2]

[1] "That" must here be regarded as a relic of the A. S. dative of time.

[2] Be careful not to introduce too many "thats." The following sentence, though Grammatical, is manifestly defective: "Don't you see that that 'that' that that [sentence] that that gentleman wrote contains, is superfluous?"

"Be careful, too, not to use "that" as a relative in such connection that it may be mistaken for a conjunction. *e.g.* "It may now be regarded as a maxim *that* nobody will deny, that education is the best guaranty of success in every conceivable direction of human enterprise."

Note the difference in meaning between: "The transit of Venus *that* occurred recently was of great importance to science," and "The transit of Venus *which* occurred recently." The relative clause in the last case, strikes us as parenthetic and unessential, whether it was meant to be so, or not. The rule here given founded upon a distinction in the thought that we wish to express, covers several seemingly arbitrary rules, given by the grammarians: *e.g.*: —

That "that" must be preferred after an adjective in the superlative degree; and after *very*, *same* and *all*.

INTERROGATIVE PRONOUNS.

38. What pronouns are used as interrogatives in English; and why?

"Who," "whose," "whom," "what" and "which" may all be used as interrogative pronouns. Indeed the A. S. pronoun from which they are derived was always interrogative — always equivalent to the Latin *quis?*, never to *qui*. Its ablative, "*Hwý*" is always either interrogative, or a mere particle of transition, to the present day. This fact furnishes an amusing commentary on the "Humble Petition of Who and Which," in the *Spectator*, No. 78 — by Sir Richard Steele.

CONSTRUCTION OF PRONOUNS.

39. What rule may be given respecting the construction of pronouns? Why is especial care necessary with reference to the construction and arrangement of pronominal clauses?

In regard to construction, we may lay down the general principle that a pronoun must agree, in gender, number and person, with its antecedent, while its case depends on the nature of the clause in which it stands.

It may be remarked in passing, that clearness depends, more than upon any other one thing, on the immediate and unmistakable reference of the relative to its proper antecedent — which is, properly, a noun, a pronoun, or an infinitive, never an adjective. Thus, the following sen

tence is incorrect. "Some men are too ignorant to be humble, without which there can be no docility and no progress." — *Berkeley.*

To secure the immediate reference of the relative to its antecedent, it should be brought as near to its antecedent as possible; and the same relative should never refer, in the same sentence, to two different antecedents.[1]

Almost equal care is necessary, in order to avoid ambiguity, with reference to the personal and demonstrative pronouns — which should be rigidly restricted, within the limits of a single sentence, to a single object of thought. The following sentence, from Goldsmith, is miserably defective in this particular. "He [Philip] wrote to that distinguished philosopher [Aristotle] in terms the most polite and flattering, begging of him [Aristotle] to undertake his [Alexander's] education; and to bestow on him [Alexander] those useful lessons which his [Philip's] numerous vocations would not allow him [Philip] to bestow."

In the following sentence, there are far too many "it's," and their reference is vacillating and obscure. "It is many times as troublesome to make good the pretence of a good quality as to have it; and if a man have it not, it is ten to one but he is discovered to want it, and then all his pains and labors to seem to have it are lost."

William Cobbett (*Eng. Gram.*, Letter XVII.), says: "The word *it* is the greatest troubler that I know of in language. It is so small, and so convenient, that few are careful enough in using it. Writers seldom spare this word. Whenever they are at a loss for either a nominative or an adjective to their sentence, they, without any kind of ceremony, clap in an *it*."

[1] That a violation of these principles leads sometimes to ludicrous, as well as ambiguous, combinations, is evident from the following sentences: —

"To the group of Dinosaurs belongs the Iguanadon of the Wealden beds, first made known by Dr. Mantell, whose body was 28 to 30 feet long." — *Prof. Dana.*

"At last the signal appeared to be given at the Osburn House by the flaming up of a greenish light, which continued with brilliant effect for several minutes. This was followed by a very handsome changing piece, a hexagonal wheel, we judged, from our position, which appeared very beautiful, and elicited the Ohs! and cheers of the crowd."

THE COPULA.

Having considered, at sufficient length, the first element in every act of thought (the object about which we think), with the various forms that are used to express it in the simple sentence, we pass to consider the THIRD ELEMENT IN THE ACT OF THOUGHT — that is, the affirmation of identity or non-identity between the primary object of thought and the object, or quality, with which we compare it. This third element is expressed by the copula.

40. What is the force of the copula, and what its normal form?

The copula is the life of the sentence, without which, either expressed or implied, the sentence cannot exist. Its force is always simply assertive. The elements of time and manner are not essential to the copula; but belong, rather, to the predicate. The copula may assert either affirmatively or negatively. Thus, when the question arises, "Is John tall?" we may solve it either by the assertion, "John is tall," or by the assertion, "John is not tall." The act of negation is just as simple a mental process as the act of affirmation. It is just as easy to answer the question, "Is John tall?" by "No" as by "Yes." Hence, in the sentence "John is not tall," we have but three elements in the act of thought, though the assertive element is expressed by two words, "is not."[1]

The regular form for the affirmatively assertive copula is the verb "is." The regular form for the negatively assertive copula is, "is not." Other expressions may be, and indeed are, used to bind the first and second elements in the sentence together; but let it be distinctly borne in mind that the forms indicated above are the normal and regular forms of the copula.

41. Illustrate the origin of the English verb "to be," by reference to the Anglo-Saxon.

The forms of the verb "to be" (which furnishes us with the assertive element in the sentence) are gathered from at least three defective A. S. verbs, as is shown by the following table, in which the A. S. originals of existing English forms are italicized.

[1] We may recognize, also, the interrogative copula — *e.g.* "*Is* John tall?" and the negative-interrogative copula — *e.g.* "*Is not* John tall?"

ORIGIN OF ENGLISH VERB "TO BE."

Present Tense.

Indicative Mood	Sing.	ic beó,	*eom*,	Subjunctive Mood.	*beó*, sý,
		thú *býst*,	*eart*,		
		he býdh,	*is*,		
	Pl.	we, ge, hí, beódh; or beó we, ge, hí.[1]	synd or syndon.		beón, sýn,
		Past Tense.			
	Sing.	———	*waes*,		——— *waére*,
		———	waére,		
		———	waes,		
	Pl.	———	*waéron*.		——— waéron.

Inf. Pres.	*beón*,		wesan,
Imp. Sing.	*beó*,		wes,
" Pl.	beódh or *beó*,		wesadh or wese,
Gerund,	tó beónne,		tó wesanne,
Part. Pres.	beónde,		wesende,
" Past.	———		gewesen.

42. What points of difference between the Anglo-Saxon and the English verb are to be noted?

It will be noticed that our modern verb "To be" has, in the present indicative, discarded all the plural forms of the Anglo-Saxon, substituting for them the Danish *ere*, which is more closely allied to those singular forms that we have retained. A new past participle, "been," has also been introduced, formed after the analogy of the Anglo-Saxon. In other respects, our existing English forms correspond very closely to those of the Anglo-Saxon.[2]

[1] Instead of *hí* (the regular plural of *he, heó, hit*) *tha* (the plural of *se, seó, thaet*), early came to be used in northern England.

[2] Cf. with *ic beó*, our vulgarism, "I be," which is sanctioned by Lowth, *Gram.* p. 71; and with *he býdh*, Shakspere's:—

"I think he *be* transformed into a beast."

Milton says: "If thou *beest* he;" though the form is now archaic.

The table just given illustrates the fact that the Anglo-Saxon verb had but two tenses — a past and a present — the auxiliaries which help make up the other English tenses, being regarded by the Anglo-Saxons as independent verbs.[1] The facility with which we may dispense with a future (which would, at first sight, seem absolutely necessary to mark one of the natural divisions of time), is illustrated by such modern English expressions as: "*Do you go* to New York to-day?" — "No, *I am going* to-morrow." Mr. Grant White claims that our modern English, like its Saxon original, has really but two tenses.[2]

It may be well, in passing, to notice the fact that the present active participle of the Anglo-Saxon verb did not end in -ing as with us, but in *-nde*. It is probable that the oft-repeated assertion that such verbal nouns as "building," "singing," "riding," etc., are derived from the present participle, should be substantially reversed — the truth being, that the participle has exchanged its own termination (*-nde*) for that of a class of verbal nouns corresponding to the German nouns in *-ung*.

43. State and illustrate the different degrees of identity which may be expressed by the copula.

In regard to the significance of the copula, it has been already said that it expresses the relation of identity or non-identity which exists between the subject and the predicate.

It may be remarked that there are different degrees of identity which the copula may express. For example, in the sentence, "John is John," the identity is absolute — we have, in the subject and the predicate, the same object of thought expressed by the same word. In the sentence,

[1] Cf. Shakspere's: —

> "I've seen myself, and served against, the French,
> And they *can* well on horseback." — *Hamlet.*

Also Chaucer's: "For by the faithe I *schal* [owe] to God."

[2] See his chapter on "The Grammarless Tongue," supported by "A Plea for Jack Cade," in *Words and their Uses;* also Latham's *English Grammar*, p. 101. The Hebrew language, it may be remarked, has but two tenses — or rather no tenses at all, but two forms of the verb, one to denote complete, and the other incomplete action. The Anglo-Saxon gave the preference to one of its present forms (*beó*) in expressing futurity, the other (*eom*) being far less frequently employed in that sense.

"The stranger whom you met is John," the identity is only partial. The object of thought, in the subject and in the predicate, is the same; but it is expressed by different terms. In the sentence, "John is a soldier," the identity is still less perfect. Here, an individual object of thought (John) is declared to be a member of a given class (soldiers). The objects of thought, as well as the forms of expression, may be fairly said to differ in the subject and predicate.

Absolutely identical statements are wholly destitute of practical value.[1] Statements in which the same object is compared under different names, may serve to clarify our ideas, or unfold them to others. Only those statements in which different objects are compared, can add any thing to our positive knowledge.

Besides the three degrees of identity already recognized, there is a false, or only seeming, identity where the same word, or phrase, is employed, but in entirely different senses. This false identity underlies the humorous syllogism: —

Feathers are light;
Light is contrary to darkness:
Therefore, feathers are contrary to darkness.

THE PREDICATE.

We pass to consider THE SECOND ELEMENT IN THE ACT OF THOUGHT — that is, the object, or quality, with which the primary object of thought is compared. This is called, in Grammar, the predicate.

44. What are the two principal methods of expressing the predicate; and what is the difference, in thought, between them?

The predicate may be expressed: —

1. **By an adjective or a participle.** For example: "Grass is *green;*" "John is *running;*" "Charles is *wearied.*" By these sentences, we mean to attribute the quality of greenness, the act of running, the condition of

[1] Such sentences as Burns's: "A man's a man for a' that" (*Humanus, homo est*); "Money is money in these times;" "But Scotland was Scotland in those days" (*Heart of Mid-Lothian*, vol. i. p. 75), are not absolutely identical propositions.

weariness, to the subject, among other qualities, acts or conditions by which it may be characterized.

2. **By a noun.** For example: "Man is *a mortal*," where, instead of attributing the quality of mortality directly to man, we include man in the class of objects that is characterized by mortality. The first class of predicates may be regarded as abstract, the second as concrete.

45. State and illustrate the subdivisions of abstract predicates, and explain the difference between abstracts that express quality and those that express condition.

Abstract predicates may be subdivided into abstracts that express: —

a. Quality — *e. g.* Man is *mortal.*
b. Action — *e. g.* The bird is *flying.*
c. Condition — *e. g.* The grass is *wet.*
d. Relation — *e. g.* The place is *near.*

The first two classes (*a.* and *b.*) are generally essential; the last two (*c.* and *d.*) accidental.

Quality-words express those attributes by virtue of which the object to which they refer is what it is (*qualis*) — those attributes that characterize the object everywhere and always, and thus afford a basis for classification. For example: "Man is mortal." "Mortal" is a quality-word, for mortality is an essential and inseparable attribute of humanity. If not mortal, then not man. "**Condition-words**" express those attributes of the object to which they relate that are dependent not on its essential nature, but on its circumstances. These attributes are separable from the object, and do not afford a basis for scientific classification. For example: "The man is rich." Here "rich" is a condition-word, for man is equally man whether rich or poor.

This analysis is of nearly equal value in inventing and in arranging material for discourse. We shall find more to say about any given object, if we ask: What are its essential qualities? What does it do? Under what conditions may it exist? What relations does it sustain? ; than if we simply ask; What shall I *say* about it? And the method which helps us in the accumulation of material,

guides us in using it. We must separately and distinctly enumerate the qualities, acts, conditions and relations of an object under discussion.

46. State and illustrate the various ways in which abstract predicates may be abnormally expressed.

Abstract predicates may be expressed not only by adjectives and participials but, abnormally, by adjuncts (*i. e.* nouns governed by prepositions), adverbs, infinitives and clauses. For example: "The moon is *above the clouds;*" "The man is *there;*" "The star is *to be seen;*" "The book is *where you can find it.*"

47. What do you understand by a verb; a transitive verb; an intransitive verb; a neuter verb; a "neuter-passive verb"?

As has already been remarked, the predicate (especially when it denotes action) often exists in combination[1] with the copula. Thus, instead of saying "John is running," we may say, "John *runs.*" The combination of the predicate and copula gives rise to

VERBS,

which, inasmuch as they include the copula, may be called the assertive element in the sentence.

We recognize several different kinds of verbs: —

1. **Transitive verbs,** which express an action that passes over (*transit*) upon an object, and which do not make complete sense without the specification of that object. *e.g.* "He *obtained* what he sought."

1. **Intransitive verbs,**[2] which express action, but do not require the specification of an object on which the action is expended, in order to complete the sense. *e.g.* "Mary *sings.*"

3. **Neuter verbs,** which express existence, state or condition merely. *e.g.* "He *suffered* greatly."

4. **Neuter-passive verbs,** which are compounded of the neuter verb "to be," and a passive participle. *e.g.* "I *am come,*" "He *was graduated,*" "Brutus and Cas-

[1] See Harris's *Hermes*, p. 94. [2] See Lowth, *Grammar*, p. 61.

sius *are rid*, like madmen, through the gates of Rome." The auxiliary "have" (which follows the analogy of the Norman-French: *e. g. J'ai eté*) would be more usual in such connections; but the analogy of other Teutonic languages favors the neuter auxiliary. Thus the German has: *Ich bin gekommen*, never: "I *have* come." It is a positive gain to the English language to have both forms of expression, as they indicate decidedly different shades of meaning — the auxiliary "have" emphasizing the act; the auxiliary "be," the state.[1]

With reference to verbs, we must recognize the following distinctions.

48. What do you understand by "voice"? What voices are recognized in English, and to what extent?

VOICE.

By "voice" we understand that form of the verb which indicates the direction, with reference to the subject, of the action, or relation, predicated in the sentence. Thus we have the **Active voice**, which denotes the action as proceeding from the subject, and terminating in some external object — *e.g.* "I strike." The **Passive voice**, which denotes the action as proceeding towards, or terminating in, the subject of the sentence, from without; and which is especially useful to render an object more prominent — *e.g.* "I am struck." The **Middle voice**,[2] which denotes the action as proceeding from and, at the same time, terminating in the subject of the sentence. *e.g.* "I strike myself."

It is common to recognize in English only the active and the passive voice; but it would be difficult to show why the middle, represented by such forms as have been given above, is not just as worthy of recognition as the passive. Cf. the French reflexives, *se vêtir*, *s'en aller*, etc. The English has neither passive nor middle voice in the sense that the Greek has. It indicates a change in the direction of the action denoted by the verb, not by a change in verbal inflection, but by prefixing certain aux-

[1] See Lowth, *Grammar*, p. 83 *sq.*

[2] I retain the Greek term because it is familiar to most of my readers [see Tancock's *English Grammar*, p. vi.]; and, after all, what more appropriate term could be chosen?

iliaries to the past participle, which is our only passive form.[1]

49. What do you understand by "tense," and what distinctions with reference to tense are naturally recognized?

TENSE.

By tense (from the Latin *tempus*), we understand that form of the verb which denotes the time of the predicate. I say: "the time of the *predicate*," because the copula is, in strictness, simply and solely assertive — without reference to time, circumstance or condition. Thus, the Logical form of such sentences as "The man was rich," is, "The man is one-formerly-rich." The point raised is of less importance, Grammatically, because the copula and predicate so often exist in combination.

Naturally, of course, we must recognize three times, or tenses — the past, the present and the future.[2] But with reference to past time, we may express the action either as simply past (*e.g.* "I loved"); as past with reference

[1] Even that past participle is pronounced active, rather than passive, by some recent critics.

[2] Harris (*Hermes*, p. 120) recognizes twelve tenses. Morris (*Primer of Eng. Grammar*, p. 47) gives the following: —

TABLE OF TENSES.

TENSE.	INDEFINITE.	IMPERFECT AND PROGRESSIVE.	PERFECT.	PERFECT AND PROGRESSIVE.
Present.	(1) I praise (2) I am praised	(1) I am praising (2) I am being praised	(1) I have praised (2) I have been praised	(1) I have been praising
Past . .	(1) I praised (2) I was praised	(1) I was praising (2) I was being praised	(1) I had praised (2) I had been praised	(1) I had been praising
Future .	(1) I shall praise (2) I shall be praised	(1) I shall be praising	(1) I shall have praised (2) I shall have been praised	(1) I shall have been praising

(1) Active Voice. (2) Passive Voice.

to the present time (*e.g.* "I have loved"); or as past with reference to some other past event (*e.g.* "I had loved"). And, with reference to future time, we may express the action either as simply future (*e. g.* "I shall love), or as future with reference to some other future event (*e.g.* "I shall have loved.") Thus we may recognize six times, or tenses: one present, three pasts, two futures. Further, we may recognize the action, in each of these tenses, either as progressive or without especial reference to its progression — which gives us two forms for each tense. For example: —

Active Voice.	*Present*,	I write,	I am writing.
	Imperfect,	I wrote,	I was writing.
	Perfect,	I have written,	I have been writing.
	Pluperfect,	I had written,	I had been writing.
	Future,	I shall write,	I shall be writing.
	Fut. Per.	I shall have written,	I shall have been writing.

50. What grounds are there for recognizing only two English tenses?

It is to be noticed that the only English tenses formed by inflection are the present and imperfect. Hence the statement of Bosworth, Latham, Klipstein, Priestley and others, that the English, like the Anglo-Saxon, has but two tenses. It seems like an affectation of critical acumen, however, to refuse to those combinations that uniformly have the force of tenses, the convenient and popular, though not altogether exact, name of "tense." Every thing turns on our definition of a tense. If by "a tense" we understand: a form of verb *inflection* that indicates time, we have, in English, but two tenses. If we understand by "a tense," a verbal *form* or *combination* that indicates time, we have more than two.

51. What are regarded as the principal parts of the English verb; and in what two methods are they formed?

CONJUGATIONS.

In the inflection of the English verb, we recognize three "principal parts" — the present and imperfect tenses active and the past participle. Our language has two methods of forming the imperfect active and the past participle — or two conjugations.

1. **The Regular Conjugation** (including more than 4,000 verbs), which corresponds to the Anglo-Saxon "weak conjugation." *e. g. Ic lufige*, I love; *ic lufode*, I loved; *gelufod*, loved. In this conjugation, the imperfect active and the past participle are formed by adding -d, or -ed to the present. The A. S. added *-ode* and *-od* to the root. *e. g.* Love, loved, loved; plead, pleaded, pleaded; heat, heated, heated.

2. **The Irregular Conjugation,** — including about 100 verbs, and corresponding generally, though by no means always, to the A. S. "strong conjugation." *e. g. Ic healde*, I hold; *ic heóld*, I held; *gehealden*, holden. In this conjugation, a change is made in the root of the verb (generally in its vowels) to form the imperfect and past participle. The Anglo-Saxon participial termination in *-en* is very frequently retained in this conjugation. *e. g.* Break, broke, broken.

52. Inflect the Anglo-Saxon verb "lufian" throughout.

To illustrate the similarity between the English and the Anglo-Saxon verbs, I give the A. S. "weak" verb meaning "to love," complete.

	Pres. Indic.	*Pres. Subj.*
Sing.	Ic lufige, thú lufast. he lufadh,	lufige,
Pl.	we, ge, hí lufiadh or lufige.	lufion.
	Impf. Indic.	*Impf. Subj.*
Sing.	Ic lufode, thú lufodest, he lufode,	lufode,
Pl.	we, ge, hí lufodon.	lufodon.
	Imperative.	*Infinitive.*
Sing.	lufa.	lufian.
Pl.	lufiadh or lufige.	*Gerund.* tó lufigenne.

Participles.

Pres. lufigende. Past. gelufod.

53. What statements may be made with reference to the regular termination for the imperfect and past participle?

The e in the regular termination for the imperfect and past participle, is merely a connecting vowel which is ordinarily inserted but seldom pronounced. In early English, however, it was always pronounced; and the rhythm of many sentences in our old English prose is seriously marred by the shortening of the preterite and the past participle in our modern pronunciation. See *The Spectator*, No. 135. Modern usage generally requires that the final syllable be separately pronounced when a participle in -ed is used as an adjective. *e.g.* "A learn-éd man."

The d, in this termination, is frequently exchanged for its cognate t where euphony seeems to requíre the change — that is, where, by the elision of the e in pronunciation, a "smooth" sound would come in immediate contact with the "middle" sound d.[1] Thus Lowth gives as preterites (*Grammar*, p. 87) "Snatcht, checkt, snapt, mixt, dwelt, past, dealt, dreamt, meant, felt, slept, bereft, left, etc." These forms in t were formerly far more common than now — when our language, through the general diffusion of a moderate degree of Grammatical knowledge, tends to uniformity; and are still used in England more frequently than in this country, where the custom prevails of writing d in many cases where we pronounce t. One of Mr. Furnivall's recent reports to the Chaucer Society contains: exprest, finisht, reacht, sketcht, reworkt, publisht.

54. What was the original significance of such complex presents and preterites as: "I do love, I did love;" and in what ways are they now useful?

Instead of the simple forms of the present ("I love") and the imperfect ("I loved"), we may use the complex forms, "I do love," "I did love;" but these are now used in assertion only when we wish to render our utterance especially dignified and emphatic. They were for-

[1] Two or more mutes of different degrees of sharpness or flatness, cannot well be pronounced consecutively. Hence these modified forms. See Latham, *Grammar*, pp. 19, 40.

merely used without any especial emphasis; but are, at present, useful for emphasis, in interrogation, in negation, and to avoid repetition.[1] *e.g.* "Do you love?" — "I do," "I do not love."

55. Give examples of English irregular verbs derived from: —

(1.) The Anglo-Saxon strong conjugation.
(2.) The Anglo-Saxon weak conjugation.
(3.) Other sources.

The English irregular verbs are so familiar that a complete list of them is hardly necessary in this connection.[2] Examples of irregular verbs from the Anglo-Saxon strong conjugation are: —

Abide, abode, abidden or abode.
Begin, began, begun.[3]
Blow, blew, blown.
Break, broke or brake, broken.
Drink, drank, drunk or drunken [*Not:* "drinked," or "drank."]
Get, got or gat, gotten or got.[4]
Hold, held, holden or held.
Lie, lay, lain [*Not:* "laid."]
Seethe, sod,[5] sodden.
Slay, slew, slain.
Thrive, throve, thriven.

Examples of irregular verbs derived from the Anglo-Saxon weak conjugation are: —

Have (*habbe*), had (*haefde*).
Make (*macie*), made (*macode*).
Owe (*age*), ought (*ahte*).
Seek (*sece*), sought (*sohte*).
Teach (*taece*), taught (*taehte*).
Think (*thence*), thought (*thóhte*).
Work (*wyrce*), wrought (*worhte*).

[1] See Lowth, *Grammar*, p. 78.
[2] Cf. Latham, *Eng. Grammar*, pp. 102–116. Morris, *Primer of Eng. Gram.*, pp. 58–64.
[3] The preterite of the Anglo-Saxon verb *onginnan* (to begin) would be inflected thus: *Ic ongann, thú ongúnne, he ongann.* Hence the association of such imperfects as *begun, sung, run,* with the regular forms. Cf. Latham, *Grammar*, p. 98.
[4] A. S. *getan,* to acquire. Be careful to use the word only in that sense and not too freely.
[5] Gen. 25: 29.

Examples of irregular verbs which are derived from neither the strong nor the weak A. S. conjugations, but from anomalous A. S. verbs, or from other sources, are: —

Am, was, been.
Do, did,[1] done.
Dare, durst, dared.
Go, went,[2] gone.

In some verbs ending in d or t, the forms for the imperfect and the past participle are the same as that of the present. *e.g.* Read, cut, sweat, set, etc. Such forms must be regarded as contractions of the regular forms in -ed, to avoid the repetition of the same, or a cognate, letter. Cf. the Hebrew Double Ayin verbs. *e.g.* Sâbhăbh = Săbh.[3]

56. What distinction is to be made in the use of the auxiliaries "shall" and "will" to express simple futurity, and on what grounds?

To express the simple future, the English has two auxiliaries. "Shall" (*sceal*, from the A. S. *sculan*, to be obliged) denotes, properly, obligation, the recognition of which as resting upon ourselves leads naturally to the thought of our future action. Hence "shall," when used, in direct statement, with the first person, has come to have the force of a simple future. When used in connection with the second and third persons, it still involves the idea of obligation, rather than future action. "Will" (*wille*, from the A. S. *willan*, to will) denotes properly, determination, the recognition of which in others leads, naturally, to the thought of their future action. Hence "will," when used, in direct statement, in connection with the second and third persons, has come to have the force

[1] "Did" is a reduplicated preterite after the analogy of the Maeso-Gothic — the only example in modern English. The O. E. "hight" is of similar origin, from the Maeso-Gothic, *haita*, I call: *haihait*, I have called.

[2] "Went" is from the A. S. *wendan*, to turn, the preterite of which we have associated with "go" instead of *eóde*, the A. S. preterite of that verb.

[3] Hickes, *Grammat. Saxon*, chap. iv., says: "Verbs which, in the infinitives, end in -dan or -tan [English d or t] in the preterite and participle preterite commonly, for the sake of better sound, throw away the final -ed."

of a simple future; while, in connection with the first person, it still denotes determination.

In direct question, "shall" is the proper auxiliary to express simple futurity with the first person; "shall" or "will" with the second person; "will" with the third.

In indirect statement, or indirect question, the auxiliaries used to express simple futurity are: *For the* 1 *person*, "shall." *e.g.* "I wonder when I *shall* go." *For the* 2 *person*, either "shall" or "will" when the principal clause is in the 2 person. *e.g.* "Don't you know when you { *shall* / *will* } go?"; "will," when the principal clause is in the 1 or 3 person. *e.g.* { "Do I / "Does he } not know when you *will* go?" *For the* 3 *person*, either "shall" or "will" when the principal clause is in the 3 person. *e.g.* "Does he not know when he { *shall* / *will* } go?"; "will," when the principal clause is in the 1 or 2 person. *e.g.* { "Do I / "Do you } not know when he *will* go?" See Tancock, *Eng. Gram.*, p. 74.

The proper distinction in the use of these auxiliaries[1] is often overlooked in the Middle, and almost invariably in the Southern, States. Most foreigners are as much perplexed by it as was the poor Frenchman who exclaimed: "I *will* drown, nobody *shall* help me." Bear in mind that the proper simple future forms are: "I shall" and "we shall;" but "you will," "he will," "she will," "it will," "they will."

Besides the distinctions already indicated, there are two other distinctions which relate to the predicate element in "the combined predicate and copula," namely: —

NUMBER AND PERSON.

57. Explain, and illustrate, the verbal inflections which serve to express person and number.

In regard to the Logical basis of these distinctions in the form of the verb, enough has already been said, by

[1] See Grant White, "*Words and Their Uses*," p. 264; Craik, '*English of Shakspeare*," p. 217 *sq.*; Sir Edmund Head, "*Shall and Will*;" "*Proceedings of London Philological Society*," 1846, 1852; Lowth, "*English Grammar*," p. 78; Swinton, "*Word Analysis*," pp. 118, 119.

implication, in treating of the noun and the pronoun. The A. S. verb *lufian*, already given, may serve to illustrate the few and simple verbal inflections employed in English to denote person and number. *Thú lufast* gives us "thou lovest," *he lufadh*, he loveth — though the dh is ordinarily exchanged for s, through the influence of the Norman French invasion.[1] But see "hath," "doth," etc. From the A. S. *ic lufige* we had the old English personal form "I lovie," which has now — like most English inflectional forms — been lost. "The persons plural," says Ben Jonson, "keep the termination of the first person singular. In former times, till about the reign of King Henry the Eighth, they were wont to be formed by adding *en* [a manifest relic of the Anglo-Saxon]; thus, *loven*, *sayen*, *complainen*."

We pass to consider a distinction that has reference rather to the copula than the predicate, namely: —

MOOD.

58. What do you understand by "mood"? What moods are to be recognized in English Grammar, and what is their force?

By mood (Lat. *modus*) we understand, that form of the verb which serves to denote the manner in which the assertion expressed by the verb is made.

1. The assertion may be made first, and most naturally, in the **Declarative Mood**, which expresses the assertive element, whether affirmatively or negatively,[2] without modification. *e.g.* "The sun shines." "The sun does not shine."

2. The assertion may be made in the **Necessary Mood**, which expresses the assertive element coupled with the idea of necessity. *e.g.* "The sun *must* shine," which is equivalent to: "The sun is, of necessity, shining."

3. The assertion may be made in the **Contingent Mood**, which expresses the assertive element coupled with the idea of doubt or contingency. The contingent judgments expressed by this mood are of a threefold nature:

[1] Cf. Marsh, "*Origin and History of the Eng. Lang*," p. 257.

[2] Or even interrogatively. *e. g.* "Does the sun shine?" "Does not the sun shine?"

(1) *Pure Contingents*, *e.g.* "The sun may shine," which express mere possibility.

(2) *Optatives*, *e.g.* "May the sun shine to-morrow," which express desire.

(3) *Concessives*, *e.g.* "The sun may shine for aught I care," which express permission.

4. Beside the moods already recognized, we have what is commonly called the **Imperative Mood**, being a form of the verb used to express command or entreaty. The imperative, however, hardly falls within our definition of "mood," as it never asserts any thing.

To express the imperative, we use, in the second person, the unchanged form of the verb. *e.g.* "Go," "Sing." In the third person, we use the auxiliary "Let" — which may, however, be regarded as an imperative of the second person with an infinitive depending on it. *e.g.* "Let the man go" = "Let (*i.e.* permit) thou the man to go."

59. Why do not we recognize an English Subjunctive?

It will be noticed that no mention is made, in this connection, of a **Subjunctive Mood**. The reason is, that the English language has nothing corresponding to the Greek and Latin subjunctive; and, not having the thing, it is best not to retain the name. The distinct recognition of an English subjunctive seems to be unnecessary and undesirable in view of the fewness, and comparative simplicity, of our hypothetical forms. Many English grammars do not recognize the subjunctive[1] at all; and, of

[1] To show the lack of uniformity in the treatment of English moods: —

The Indicative, Subjunctive, Potential, Imperative and Infinitive are recognized by *Greene, Clark, Tower, Fowler, Brown, Jenkins, Kirkham.*

The Indicative, Subjunctive, Imperative, Infinitive, by *Angus, Welch, Arnold, Cobbett, Rushton, Lowth.*

The Indicative, Conjunctive, Infinitive, Imperative, by *Latham* and *Donaldson.*

The Indicative, Conjunctive, Imperative, by *Maetzner* and *Thring.*

The Indicative, Conjunctive, Imperative, Potential, by *Stoddart.*

The Indicative, Imperative, Conditional, Infinitive, by *Webster.*

The Indicative, Necessary, Potential, Imperative, by *Day.*

The Indicative, Infinitive (?) by *Booth.*

The Indicative, Conjunctive, by *Priestley.*

The Indicative, Subjunctive, Potential, Imperative, by *Kerl, Swinton.*

those which do, no two give the same account of it. There is more agreement among English grammarians in saying that "if" is the sign of the subjunctive, than in any other statement respecting this mood. But we have many contingent judgments that are not introduced by "if"; and, on the other hand, the conditional "if" does not, of necessity, involve a contingent form of the verb. *e.g.* We may say: "If the sun *sets* behind a cloud it usually rains," where we mean: "Whenever the sun sets behind a cloud."[1] Or, again, we may say: "If he *lives* as he professes, his example ought to be followed," where, by the use of the declarative, we imply our conviction that he does live as he professes.

60. State, and illustrate, the principle which is to determine whether we shall employ contingent forms of the verb.

Whether we are to use a declarative or a contingent form of the verb in a sentence, depends not on the presence or absence of any given particle, but on the nature of the thought to be expressed. If the thought is simply declarative, or if it implies a declaration, we use the declarative mood; if it is conceived as contingent, we use the contingent mood.

To illustrate, still further, the principles that should determine our choice between a declarative and a contingent form. You are speaking to me of a man respecting whom I am personally ignorant, and I say: "If he is such a man as you represent him, he will do thus and so." As I do not know the man, there must be, in my statement, some degree of contingency — which is expressed by "if." But, by coupling "if" with the declarative, I imply my willingness to accept your testimony concerning the man. My thought, fully expressed, is: "If [I, myself, know nothing about him] but if he *is* [as, on your testimony, I am willing to admit] such a man as you represent him, he will do thus and so." To say: "If he

The Conjunctive, Optative, Imperative, by *Koch.*
The Indicative, Subjunctive, Imperative, by *Tancock.*
Twenty-six authors give us 13 different schemes. Only 15 (and those mostly school grammars) recognize a subjunctive.

[1] See Day, *Art of Composition*, p 342, for a good discussion of this subject.

be such a man as you represent him," would imply that I doubted either your veracity or your judgment. My thought, expanded, would be: "If he be such a man as you represent him [and, on that point, notwithstanding your testimony, I have no opinion to express] he will do thus and so."

The first form of this sentence might be described as contingent-declarative; the second, as contingent-contingent.

The tendency to obliterate the distinction that has been indicated, is very strong at the present day; but it *ought* to be preserved, and *must* — in order to the intelligent study of English literature — be understood.

61. Why do not we regard the Infinitive as a Mood?

It will be noticed, further, that no mention is made, under this head, of the **Infinitive Mood.** Our definition of "mood," excludes a form which cannot be regarded as in any sense assertive; but which (as embodying, in an abstract form, the significance of the predicate rather than modifying the significance of the copula) may better be regarded as a verbal noun.

62. State, and illustrate, the three ways in which the English language expresses contingency.

There are three methods of expressing contingency in English — that is, three idioms which are appropriated to the **Contingent Mood.**

a. The unchanged form of the verb. *e.g.* "*Be* this as it may": "If he *give* me the book, I will give it to you." These unchanged forms are really derived, as we have already seen, from the A. S. subjunctive.

b. The past tenses of the Indicative, which are used in English, as in all Indo-European languages, to express contingency.[1] *e.g.* "If I *were* you, I would go" — where "were," though strictly an imperfect, has no reference to past time, but expresses simple contingency;

[1] Cf. the Greek: Εἴ τι εἶχεν, ἐδίδου ἄν; also Πῶς ἄν, εἰ τύχοι ταὐτό τοὔνθ' Ὅμηρος εἶπεν. — *Rhet. Græci*, vol. 1: p. 263.

"I *had* as lief go as stay;" *i.e.* "I would hold as dear (A. S. *leof* = dear) to go as to stay."[1]

c. The auxiliaries, may, might; can, could; would, should.

63. Distinguish the auxiliaries "may," "might," "can," "could," "would," "should," with reference to origin and significance.

There is an appreciable difference in the meaning of these auxiliaries.[2] "May" and "might" (from the A. S. *magan*, Ger. *mögen*, to be able) properly denote a contingency which is dependent on external concession. "Can" and "could" (from the A. S. *cunnan*, Ger. *können*, to know, to ken) denote a contingency which is dependent on internal power. "Would" (from the A. S. *willan*, to will), denotes a contingency which is dependent on the will, or desire, of the subject. "Should" (from the A. S. *sculan*, to be obliged) denotes a contingency which is dependent on external obligation.

[1] Cf. "Whoever had seen Quentin Durward that fatal night, not knowing the meaning of his conduct, *had esteemed* him a raging madman." — *Scott.*

"How much dearer *were* the pink-tipped daisies of the fields at home." — *Edna Dean Proctor.*

Some modern grammarians tell us that we must say: "I *would* rather," *not* "I *had* rather;" because, forsooth, they "cannot parse" the latter expression. Now, "*would* rather" is perfectly good English; but "*had* rather" is, by usage and analogy, equally good. "Rath" is an O. E. adjective, meaning "early" as in Milton's: "Bring the *rath* primrose, that forsaken dies;" or Tennyson's: "Men of *rathe* and riper years." "Rather" = sooner, earlier, is its comparative form. "Had" = "would have," is a relic of the A. S. subjunctive. The whole expression means: "I would sooner have" — with which compare the German: *Ich hätte lieber essen, i.e.* "I had liefer eat." *Liefer*, by the way, (comparative of *leóf*) was formerly perfectly good English. The best English writers, from the earliest times to the present day, freely use, "I had as lief." See Shakspere, *Hamlet*, Act 3: Sc. 2; *Julius Cæsar*, Act 1: Sc. 2.

In regard to the rejection of idioms which do not conform to our Latinized syntax, Dr. Broadus very sensibly says: "If our modern grammarians have not pigeon-holes enough in their would-be systems of grammar to receive all the constructions established by English usage, they *had better* make one large compartment for those they cannot explain, than throw them aside because there is no place for them." Cf. Rushton, *Rules and Cautions*, pp. 90, 114

[2] See Lowth, *Grammar*, p. 82, note. Cf. Harris, *Hermes*, B. 1, ch. 8.

64. Give the principle which determines the construction of the verb, and discuss its application with reference to the verb "to be."

CONSTRUCTION OF THE VERB.

In regard to the construction, or agreement, of the verb, this general principle may be laid down: The predicate and copula, whether they exist separately or in combination, must agree with the subject of the sentence in number and person; and the predicate, when it exists separately, must agree with the subject in case.

The rule that the predicate, when uncombined with the copula, must be in the same case as the subject, requires the nominative case after the verb "to be" in its finite forms, and the objective case after the verb "to be" in the infinitive.[1] For example: "It is *I*." "*Whom* do you think me to be?" Many of our best writers would, however, sanction the form "*Who* do you think me to be?" as a colloquialism which springs naturally from the frequency with which "who" begins a sentence.

65. Discuss the propriety of such expressions as "It is me."

Some are also inclined to defend such expressions as "It is *me*," "It is *him*," by reference to the French "*c'est moi*," "*c'est lui*."[2] That the French use such expressions is, certainly, no sufficient reason why we should do so. It is to be noted, however, that there is a tendency to indirectness in expressing this idea in many Indo-European languages. Thus the Greek has ἐγώ εἰμι, not

[1] The distinction here indicated applies especially to pronouns, as we have no separate forms for the nominative and objective case of nouns.

[2] For example, Grant White, in the *Round Table*, says: "I am inclined to the opinion that in the phrase not entirely vulgar, 'It is me,' which Dean Alford has defended on insufficient grounds, and Mr. Moon has attacked without sufficient knowledge, the pronoun is not a misused accusative; but, as in the exactly corresponding French phrase, a remnant of the dative case of the Saxon pronoun of the first person, which held its place in England even as late as the 13th century; and that 'It is me' might be traced down, step by step, from the earliest stages of our language." — Cf. *Words and Their Uses*, p. 250.

Dr. Latham takes the same view.

ἐστιν ἐγώ, the Latin, *ego sum*, not *est ego;* the German *ich bin es;* the A. S. *ic hit eom.*

66. What principles regulate the form of the verb when it has several subjects, or when its subject is a collective noun.

Under this general principle a few specific statements require to be made, some of which illustrate the fact that the clarification of our thought is regarded as more important than the formal correctness of our sentences.

1. Where a verb has several subjects of different persons and numbers, it agrees with the subject that is most prominent in thought. *e.g.* "They, as well as I, *are* to blame"; "She, not I, *is* responsible."

2. When there is no subject that is especially prominent in thought, the verb agrees with the nearest. *e.g.* "Whether thou or I, *am* at fault." The following line, from Byron's *Cain*, violates the rule: —

"Where *are* your God, or Gods?"

3. A collective noun takes a plural verb, if the individuals whom it includes are held prominently before the mind. *e.g.* "The class *are* nearly all here." It takes a singular verb, if the prominent thought is that of the group rather than that of the individuals composing it. *e.g.* "The assembly *was* divided in opinion."[1] Cf. *Rushton*, p. 131. It may, conceivably, take both a singular and a plural verb. *e.g.* "The jury, who *were* candid and intelligent men, *was* divided in opinion;" "Behold the people *is* one, and *they have* all one language." *Gen.* xi.: 6.

4. A compound subject, if it denotes but a single object of thought, takes a singular verb.[2] *e. g.* "The states-

[1] Ignorance of the principle here laid down, leads, occasionally, to a ludicrous misconception of one's meaning. *e.g.* "We regret to hear that some of our friends, the Maennerchor, have misunderstood the phrase which we used yesterday in stating the fact that their health was pledged at the Birds and Worms' dedication. We said: 'The Maennerchor was drunk,' etc. If the report that this good old method of expression has given offence be true, we offer our best apologies." — *Rochester Express.*

[2] So also a plural subject that really denotes but a single object. Thus the following sentence is wrong: "The Acts of the

man, the orator and the poet at last *sleeps* in death;" "Toll, tribute and custom *was* paid unto them." — *Ezra* iv. 20. Also, if it is used distributively. *e. g.* "*Each* man, woman and child *has* a duty to do." In other cases, a compound subject requires a plural verb.

Rushton's rules on this subject (*Rules and Cautions*, p. 71) are worthy of consideration:

"*Rule* 1. When the two or more nouns in the singular, mean different things, or represent distinct ideas, put the verb in the plural.

Rule 2. But when the two nouns mean the same thing, or very nearly the same, strike out one of them, put the verb in the singular, and *learn to avoid using two words where one is enough.*"

This author concedes, however (p. 65), that "Sometimes the meaning overrides the form; and we have to inquire whether the idea of unity or of plurality is intended."

MODIFIERS.

In passing from the simple sentence to forms of thought and expression that are more complicated, we find a stepping-stone laid for us, in the modification of those simple elements of expression which we have already considered. Taking, for example, the simple sentence, "Man is mortal," each of the three elements may be variously modified, while yet the sentence, — as containing but a single subject predicate and copula, — remains a simple sentence. We pass to consider then: —

THE MODIFIED SUBJECT.

67. Enumerate the seven different methods of modifying the subject of the sentence, and give an illustration of each.

Attention has already been called to that modification of the subject in itself, which expresses plurality. The subject may be further modified:

1. By an indefinite article. *e. g.* "*A* man."
2. By a definite article. *e. g.* "*The* man."

Apostles *were* written by Luke." Yet the *New York World* accuses President Grant of "murdering the Queen's English" — alleging, in proof, the following sentence: "With Her Majesty, the Queen of Great Britain and Ireland, the United States *is* at peace."

3. By an adjective, or an adjective phrase. *e. g.* "*Good* men;" "A man *carrying a burden.*"

4. By a noun in the possessive case. *e. g.* "*Marion's* men."

5. By an adjunct, *i.e.* a noun governed by a preposition. *e. g.* "Men *of weight.*"

6. By a noun in apposition. *e. g.* "Man, *the lord of creation.*"

7. By a clause. *e. g.* "Man, *that is born of woman.*" Such modification would, however, give rise to a complex sentence.

THE INDEFINITE ARTICLE.[1]

68. Explain the use of the indefinite article, and state when we are to employ "a," when "an."

The indefinite article, the most frequent of our modifiers, serves to limit our thought to a single one of the class that we have in mind, without determining which one of the class we mean. The indefinite article is derived from the A. S. form of the numeral one, *ane=ae* — a form which is still preserved in the Scottish dialect. "An" was the original form of the English indefinite article; but there are now two forms — "a" being used before a consonant; "an" before a vowel, or a silent h. In the application of this rule, w and y are, in modern usage, regarded as consonants. Thus we say: "A youth," "A war." We even say: "Such a one," more frequently than "Such an one;" and, "A universal," more frequently than "An universal" — since, in these and similar examples, the article precedes the consonant *sound* of w or y, though not the *characters*. "An" is frequently preferred to "a," even when it precedes an aspirated h, if the h stands in an unaccented syllable; because the aspiration is, in such circumstances, necessarily weak. For example: "Such an hypothesis."[2]

[1] On the Article, see Harris's *Hermes*, pp. 215–217.

[2] The only reason why "an" is ever preferred to "a" is for euphonic considerations; and it should never be preferred when it makes a more difficult combination.

THE DEFINITE ARTICLE.

69. What is the force, as a modifier, of the definite article?

Again, the object of thought may be limited to a single person, and, in expressing this limitation, we may imply that we have some definite person in mind. To express such limitation, we make use of the definite article "the" (from the A.S. demonstrative *se, seó, thaet*), which at once limits and defines.

The English definite article sometimes, like the Greek, has a generic force. *e. g.* "*The* dog is an animal." "*The* Theatre, as at present conducted, is a source of corruption." Cf. De Quincey's "*Historical Essays*," v. 2, p. 133; and Hamilton's "*Lectures on Logic*," p. 532, note.

We must be careful to repeat the article, whether it be definite or indefinite, if we wish to discriminate two connected nouns from each other. Thus: "The secretary and treasurer" would indicate but one person; "The secretary and *the* treasurer" would be necessary, if the offices were not held by the same individual. "A black and white horse" would be understood to refer to a single parti-colored animal.

ADJECTIVE.

70. What is the force, as a modifier, of the adjective; and how may adjectives be classified?

Again, the object of thought may be limited by calling attention to some quality which it possesses, or some relation in which it stands. Words which answer this purpose are called adjectives. *e. g.* "*Good* men;" "*Yonder* tree." Adjectives may be classified as:—

1. **Attributives.** { *a.* Definitives. *b.* Epithets.
2. **Demonstratives.** { *a.* Definites. *b.* Indefinites. *c.* Ordinals.
3. **Numerals.** { *a.* Definites. *b.* Indefinites. *c.* Semi-definites.

71. Explain and illustrate the distinction between definitives and epithets, and state the principle which should regulate the introduction of the latter.

1. Attributive adjectives express some attribute, or quality, of the object of thought. They are subdivided into: —

a. **Definitives** (from the Latin *de* and *finire*) which, by mentioning some quality of the object, mark it off from other objects of the same class. For example: "*Honest* men are a blessing to the community" — where our thought is, that only such men as are honest are a blessing to the community.

b. **Epithets** (from the Greek ἐπί and τίθημι) which are used simply to call attention to some attribute of the object which seems to be worthy of especial notice, but which we do not intend to make the basis of any limitation. For example: "*Frail* man is mortal" — where our thought is, that all men, being characterized by frailness, are mortal.

Any attributive adjective may be used either as a definitive or an epithet, according to our intention to limit, or not to limit, by its use, the extent of the object of thought. In regard to the use of epithets, it may be remarked that we should be careful not to use them too frequently — making them serve merely to round out a sentence, or give it rhythmical proportion. When we introduce an epithet, there should always be prominent to the mind some quality of the object of thought which requires, or, at least, deserves, expression.

72. Explain and illustrate the classification under the head of "demonstrative" and "numeral" adjectives.

2. **Demonstrative adjectives** (from *demonstrare*, to point out) do not express qualities, but point out objects. Under this head, we have: —

a. THE DEFINITES: "This," "that," etc. — which are ordinarily classed as "adjective pronouns."

b. THE INDEFINITES: "Former," "latter," "yonder," etc.

c. THE ORDINALS: "First," "second," "third," etc.

— which are not employed to indicate number, so much as location. *e. g.* "I reside in the *fifth* house from Meigs Street."

3. **Numeral Adjectives** do not express qualities but number; and that either: —

a. DEFINITELY, as "One," "ten," "both," "no," "neither."
b. INDEFINITELY, as "Few," "several," "many."
c. SEMI-DEFINITELY,[1] as "All," "some," "every."

73. State the object of Grammatical comparison, and, also, when we are to use the positive, comparative, or superlative degree.

Attributive adjectives are modified to express the degree in which the object possesses the quality that they denote. This modification gives us the Grammatical inflection known as

COMPARISON.

There are three degrees of comparison, the positive, the comparative and the superlative. The first is used, where no comparison is instituted between the object to which the quality is ascribed, and other objects; the second is used, where the object is compared with a part of a class; the third, where the object is compared with an entire class. For example: "Man is *weak;*" "Man is *weaker* than some animals;" "Man is *weakest* of all animals."

It is a mooted point whether we should use such expressions as "John is the *taller* of the two," or "John is the *tallest* of the two." The best English usage, following the classical idiom, decides for the former. The latter has been vindicated on the ground that John is compared with an entire class, which, however, numbers only two.

[1] *e. g.* "Some" is *definite*, in indicating that we do not mean "all;" and *indefinite*, in failing to indicate just how many we do mean. Hence, it is called *semi-definite*. See Hamilton, *Lectures on Logic*, p. 531.

74. State the different methods of indicating comparison.

The positive degree is indicated by the unchanged form of the adjective; the comparative, by appending -r or -er; the superlative, by appending -st or -est, to the positive. These terminations are derived from the Anglo-Saxon, which compared adjectives by appending *-or* and *-ost;* and the e is simply a helping vowel, inserted for euphonic considerations where the positive ends with a consonant. Instead of using the Anglo-Saxon inflectional forms, the tendency at the present day, especially in America, is to compare almost all adjectives of more than one syllable, by prefixing "more" and "most" to the positive — a method which may be traced to the influence of the Norman-French invasion of England.[1]

There are some adjectives which are irregularly compared; though their irregularities can generally be explained by reference to their Anglo-Saxon originals.[2] Thus the comparative and superlative of "bad," are to be referred to the A. S. *weor*, *wyrsa*, *wyrst;* the comparative and superlative of "good," to the A. S. [*bat*], *betera*, *betst*.

There are also some adjectives which, from the nature of the thought that they express, do not admit of comparison. For example: "anterior," "prior," "superior," and other Latin comparatives that are used, in English, as positives expressing relation. Also, "supreme," "extreme," "ultimate," etc. — which are Latin superlatives that still retain, in English, their superlative sense. Such English positives as "perfect," "exact," "round," etc., are not, in any strict sense, susceptible of comparison.

[1] Prof. Seely (*Rom. Imperialism*, p. 225) uses: "wholesomer;" Carlyle (*Heroes*, etc.), "Beautifuller, beautifullest;" Howells (*Italian Journeys*, p. 253), "Unrivaledest."

The A. S. compared adjectives by terminal inflection; the Norman-French by prefixing the equivalent for "more" and "most." The Eng., as is natural, has both methods. Lowth, *Grammar* (p. 59, cf. p. 112), restricts terminal comparison, in accordance with American usage, to words of one syllable. Morris, *Eng. Accidence*, p. 105, gives more specific rules than I have attempted with reference to the employment of terminal comparison.

[2] See March, *A. S. Grammar*, p. 65.

CONSTRUCTION OF COMPARATIVE SENTENCES.

75. What cautions are especially necessary with reference to the construction of comparative sentences?

In the construction of comparative sentences, great care is necessary: —

a. To avoid instituting comparisons between objects that do not stand in the same category, and hence cannot, legitimately, be compared with each other. For example: "There is no nobler *calling* than *a farmer.*"

b. To avoid ambiguity arising from the uninflectional character of our language. For example: in the sentence, "I esteem him more highly than Charles," the thought may be "more highly than I esteem Charles," or, "more highly than Charles esteems him."

c. Not to include the object compared in a class to which it does not belong. For example: "The fairest of her daughters, Eve." — *Milton.*

d. Not to exclude the object compared from a class to which it does belong. For example: "John lived at a period later than any of the apostles."[1]

Of the other modifiers of the object of thought, possessives and adjuncts have already been sufficiently treated incidentally; clauses will be treated under the head of complex sentences; nouns in apposition hardly demand special treatment.

THE MODIFIED PREDICATE.

76. Explain and illustrate how we may modify the predicate.

Attention has been called already to those modifications of the predicate in itself, which express "tense" and "voice." The predicate may be further modified: —

1. If it is an adjective, by comparison. *e. g.* "John is *tallest.*"

[1] Be very careful not needlessly to insert "any" in a comparative sentence. *e. g.* "It was the most critical period *of any* in the history of the war."

2. If it is an adjective, or a participial, by an adverb. *e. g.* "John is *very* wise, *highly* cultivated."

3. If it is a noun, by the various methods specified under the head of the modified subject. *e. g.* "It is *a* man — *the* man — *good* men," etc.

ADVERBS.

77. Define and classify adverbs, and state the facts with reference to their derivation and comparison.

Adverbs are words (or phrases) which are used to modify an attribute, or, as their name indicates, a "verb." They may be classified as: —

1. **Adverbs of quality.** For example: "Sweetly," "clearly," "wisely."

2. **Adverbs of quantity.** For example: "Largely," "widely," "often."

3. **Adverbs of relation.** For example: "Now," "formerly," etc., which express relations to *time;* "there," "hence," etc., which express relations to *space;* "ultimately," "equally," etc., which institute *comparison;* "therefore," "consequently," etc., which express relations to *thought.*

Adverbs, belonging to the first two of these classes, are often formed by adding the termination -ly (from the A.S. *lic* = *like*[1]) to adjectives; and many of them are compared like adjectives — the terminal y being, however, exchanged for i before -er and -est.

THE MODIFIED COPULA.

78. Explain, and illustrate, how we may modify the copula.

We have already noticed, under the head of "mood," those modifications of the copula which indicate the manner in which the assertion involved in the sentence is made. The various degrees of modality may be indicated

[1] An A. S. adjective was made an adverb, by simply appending *e* — an ablative termination — which fact accounts for our frequent use of adjectives with an adverbial force. *e.g.* "He struggled *hard*," *i.e.* "violently." See *Rushton*, pp. 16, 17, 223 *sq.*; Morris, *Accidence*, p. 80.

by the use of adverbs, adjuncts, or clauses, as well as by a change in the form of the copula. *e. g.* "John is, *possibly*, coming;" "John is, *probably*, coming;" "John is, *certainly*, coming;" "John is, *of necessity*, coming." Words thus used to indicate the modality of the copula, are called "modals."

THE COMBINED PREDICATE AND COPULA.

79. How may the combined predicate and copula be modified?

The combined predicate and copula — *i.e.* the verb — may be modified, like the separate elements of which it is composed: —

1. By an adverb. *e. g.* "John writes *often*."

2. By an adjunct. *e. g.* "He comes, *of necessity*." "He gave liberally *to the poor*." "He was conquered *by strategy*."

In the case of an "adjunct" the preposition may sometimes be omitted — *e. g.* "We receive letters every mail" — where "mail" may be regarded as a relic of the A. S. dative.

The combined predicate and copula may also be modified, or limited: —

3. When active in sense, by a noun in the objective case. *e. g.* "I see *the moon*." The "cognate accusative" — *e. g.* "He *dreamed* a *dream*" — does not seem to require special recognition; though most grammarians think differently.

Verbs of making, naming, etc., take two objectives. *e. g.* "They made *him king;*" so, according to some, verbs of teaching, etc. *e. g.* "He taught *me arithmetic*" — though I should prefer to regard "me" as a relic of the dative, or "arithmetic" as an "accusative of specification."[1]

4. When in the passive voice, verbs of making, naming, etc., take an appositional nominative. *e. g.* "He was made *king;*" verbs of giving, teaching, etc., a complementary objective. *e. g.* "He was given a *book;*" "He was taught *arithmetic*." This construction follows the idiom of the Latin and Greek rather than the Anglo-

[1] As has been already intimated, our lack of case-endings renders the point at issue a question of *names*, rather than of *things*.

Saxon; and the noun, in the latter case, may be regarded as an "accusative of specification." See March, *A. S. Gram.*, p. 147.[1]

5. When neuter in sense, by:—

(1) A noun in the nominative case. *e. g.* "John became *king*."

(2) An adjective. *e. g.* "It seemed *good*."

(3) An infinitive. *e. g.* "He appeared *to acquiesce*."

6. The infinitive is also used after verbs signifying to command, request, declare, perceive — both in their active and passive forms. *e. g.* "He ordered the man *to come*." "The man was ordered *to come*."

7. An objective indicating weight, height, time, distance, etc. (accusative of specification), is also used with verbs whether active, passive or neuter. *e. g.* "He ran *ten miles;*" "The fort was cannonaded *all day;*" "The tower stands *forty feet* above the city."

The following tabulated statement may, perhaps, be useful:—

VERB-MODIFIERS.

ACTIVE VERBS.	PASSIVE VERBS.	NEUTER VERBS.
Adverb.	Adverb.	Adverb.
Adjunct.	Adjunct.	Adjunct.
Objective of specification.	Obj. of specif.	Obj. of specif.
Objective of direct object.		
Two objectives (with verbs of making, naming, etc.)	An appositional noun (with verbs of making, naming, etc.)	A noun, or adjective, in apposition.
	Complementary obj. (with verbs of giving, teaching, etc.)	
An infinitive (with verbs signifying to command, request, declare, perceive, etc.)	An infinitive (with verbs signifying to command, request, declare, perceive, etc.)	An infinitive.

[1] Rushton's rule on this point is (p. 15): "When any transitive verb, which, in the active voice, governs two objectives, is em-

80. What is the nature of the interjection, and to what class of sentences does it give rise?

THE INTERJECTION,

which, as its name indicates, is thrown into the sentence and does not, in strictness, belong to it; may be regarded as modifying the entire sentence, by indicating the relation of the thought expressed to the feelings of the thinker. Interjections are said to express feeling rather than thought; and the sentences in which they occur are sometimes distinctly classified as "Emotive sentences." It is preferable, however to regard the interjection as a sentence modifier.

81. To what extent may modifiers and sub-modifiers be employed in a simple sentence?

SUB-MODIFIERS.

Each of the elements in the sentence may be more than once modified in thought and expression; and each modifier may, itself, be sub-modified in accordance with the principles already laid down. Thus, in the phrase, "A very honest man," we have two modifiers of the object of thought ("a" and "honest"), the second of which is sub-modified.

82. State the principles which should regulate the arrangement of the principal and the subordinate elements in the sentence.

ARRANGEMENT.

The principal elements in a simple sentence should be arranged in the order of thought, — *i.e.* first the subject, second the copula, and last the predicate, — unless there be some sufficient reason for departing from this order. The observance of this rule is especially necessary to

ployed in the passive voice, one of the objectives is turned into the subject-nominative, and the other remains attached to the verb — thus: —

'Mr. Thomson taught *Henry Arithmetic*' may be expressed: — '*Henry* was taught Arithmetic by Mr. Thomson.'" Cf. *Angus*, p. 275; See Dalgleish, *Grammatical Analysis*, pp. 14–16.

secure unity and clearness of expression. Inversion of the Logical order is sometimes admissible for the sake of emphasis and variety, to which, however, clearness should never be sacrificed.[1] *e. g.* "*Great* is Diana of the Ephesians."

Lowth (*Gram.* p. 126) remarks that such inversion is more common in English with neuter verbs; since, as these cannot take an object, no ambiguity can arise.

The subordinate elements, or modifiers, should be so arranged that they *cannot possibly be connected with any other word or phrase than that which they are intended to modify*.[2] Especial care is necessary when modifiers are inserted, or appended, as an after-thought.[3] Of course the nearer they are, in space, to the word modified, the less likely they are to be separated in thought. Brief modifiers generally precede the word, or phrase, which they modify. "Modals" that limit a compound copula, properly stand between its parts. For example: "It has, *generally*, been found." The best usage forbids us, however, to sandwich an adverbial into an English in-

[1] In the following sentence, the meaning is obscured, by an inversion which is foreign to the genius of our positional syntax:—

"But stings and sharpest steel, did far exceed
The sharpness of his cruel-rending claws." — *Spenser.*

[2] Misplaced modifiers are the most frequent source of obscurity in expression. For example:—

"The militia shall wear *black* citizens' hats."

"All that glitters is *not* gold."

"It appears that there are, *by a late calculation*, nearly 25 millions of inhabitants in Great Britain and Ireland."

"Railways had arisen, one may almost say, in England, since Macaulay last sat in parliament, *together with other phenomena*." —*H. G. J. Clements, M. A.* (*Oxford.*)

"Those verses on Solitude *in Dodsley's Collection* that Hawthorne liked so much." — *Lowell.*

"The telegram from Washington of the petition of the women in Utah, *fifty feet long*, against polygamy, is news here."

"Neither can we admit that he was formed by himself, *without the greatest absurdity*, or by mere accident."

"In the Rural Park Female Seminary every one of the scholars, who were unconverted at the beginning of the year, with a single exception, *some twenty in number*, was hopefully interested."

[3] "Now it will be remembered that in the first of these murders (that of the Marrs) the same incident (of a knocking at the door, soon after the work of extermination was complete) did actually occur, *which the genius of Shakspeare has invented*." — *De Quincey.*

finitive. Thus we should *not* say: "Visitors to the Ward Cabinet are requested *to not handle* any specimen."

When a word has several modifiers, that which is most closely connected with it in thought, should generally stand in the closest proximity. Thus we say: "He attached himself to that society, for the benefit of its members" — placing next to the verb its direct object, then its indirect object, then an adjunct indicative of purpose. So also, we say: "Those six tall men," placing next to the noun a definitive of quality, then one of number, then one of demonstration.[1]

COMPOUND SENTENCES.

83. Distinguish between simple sentences which involve compound elements, and compound sentences.

It is first to be noticed, that each of the elements in a simple sentence may become compound. Thus, we may have, in a simple sentence, a compound subject, as "*You and I* were conversing," "*John and Jane* are a handsome couple;" a compound copula as, "This *is, and shall be*, the capital;" a compound predicate as, "The day is *dark and dreary*." We may also have compound modifiers, in place of the simple modifiers already introduced. For example: "A *diligent and prudent* man will prosper." These, however, are still simple sentences, for they consist of but a single combination of subject, copula and predicate. A compound sentence consists of two, or more, co-ordinate combinations of subject, predicate and copula. For example: "The rain has ceased *and* the sun is shining brightly." The simple sentences which make up a compound sentence may be united either by a

[1] We instinctively reject such a sentence as the following: "The *bright two* birds walked about for a few minutes."

As a general rule, the adjective immediately precedes the noun which it limits; but in poetry we have such inversions as "Saviour dear," and Shakspere frequently uses such expressions as "Good my Lord." With "many," "such" and "what" joined to nouns, there is an inversion of the usual order, even in prose. *e. g.* "Many a time;" "What a piece of folly;" "Such a man." A similar inversion takes place when an adjective is modified by "too," "so," "how," "as." *e. g.* "Ye see *how large a letter* I have written unto you." See *Rushton*, p. 153.

conjunction or a relative. "The day is pleasant, *which*[1] I did not expect," may serve for an example of a compound sentence whose members are united by a relative.

84. State, and illustrate, the different classes into which conjunctions may be divided.

CONJUNCTIONS

are of eight different classes:—

1. **Copulative.** For example: "The war is over *and* gold has fallen."
2. **Disjunctive.** For example: "We shall finish this lecture to-morrow *or* I am much mistaken."[2]
3. **Adversative.** For example: "The wind has changed, *but* it still snows."
4. **Inferential.** For example: "I can't write, *for* my fingers are numb."
5. **Comparative.** For example: "Women are fitter for the fireside *than* they are for the forum."
6. **Conditional.** For example: "You may excel, *if* you have a mind to."
7. **Clausal.** For example: "I see *that* it is getting late."
8. **Final.** For example: "You must wait *till* I come."

Clausal and Final Conjunctions, however, yield "complex" rather than "compound" sentences.

IMPERFECT COMPOUNDS.

In the compound sentence, there is often an ellipsis of one or more of the principal elements — in which case, a compound sentence may assume the form of a simple sentence involving compound elements. Some grammarians regard every simple sentence which contains a conjunc-

[1] Remember that the relative has, itself, a connective force, and do not insert a superfluous "and" before it. For example:—

"The principal and distinguishing excellence of Virgil *and which*, in my opinion, he possesses beyond *all poets*, is tenderness." — Blair's *Rhetoric*.

[2] The disjunctive "or" (*e. g.* "a baron *or* a knight") must be carefully discriminated from the alternative "or" (*e. g.* "Whosoever shall cause or occasion disturbance"). Be careful to make it plain in which sense "or" is used.

tion, as an abbreviated, or imperfect, compound sentence; but their position seems untenable. See *Rushton*, p. 59.

CONSTRUCTION OF COMPOUND SENTENCES.

85. What points are to be especially regarded with reference to the construction of compound sentences?

In constructing compound sentences, great care should be taken to secure a perfect correspondence between their several parts. This general principle may be laid down, that similarity of thought, in the different members of a sentence, demands similarity of expression. The principle just laid down is most frequently violated: —

1. By the use, in different members of the sentence, of incongruous pronominal forms. *e. g.* "*Thou* livest worse than the heathen, and they might teach *you* wisdom;" "He *that* weighs the matter impartially; and *who* also considers," etc.[1]

2. By a blending of the archaic and modern styles. *e. g.* "The glory that *fills* immensity and *inhabiteth* eternity."

3. By the use, in precisely correspondent situations, of different parts of speech, or different constructions. *e. g.* "Where ignorance is not *wilful* and *a sin*."[2]

[1] Great care is necessary when you affect the indirect style of polite society. For example: "Mr. Smith's compliments to Mrs. Walker; and *he* wishes that *she* would send *him* by the bearer, the book which *I*, inadvertently, left at *your* house."

[2] Prof. E. A. Abbott, "*How to Write Clearly*," p. 34, gives the following capital illustration of this defect: —

"He had good reason *to believe* that the delay was not an *accident* (accidental) but *premeditated*, and *for supposing* (to suppose; or else, *for believing*, above) that the fort, though strong both *by art* and *naturally* (nature), would be forced by the *treachery of the* governor and the *indolent* (indolence of the) general to capitulate within a week."

The same author, p. 25, says:

"When 'not only' precedes 'but also,' see that each is followed by the same part of speech: —

'He *not only* gave me advice *but also* help,' is wrong. Write: 'He gave me, *not only* advice, *but also* help.' On the other hand, 'He *not only* gave me a grammar, *but also* lent me a dictionary,' is right. Take an instance: 'He spoke *not only* forcibly *but also* tastefully (adverbs); and this too, *not only* before a small audience, *but also* in (prepositions) a large public meeting; and his speeches were *not only* successful, *but also* (adjectives) worthy of success.'"

4. By a confusion of contingent and declarative forms. *e. g.* "If thou *bring* thy gift to the altar and there *rememberest* that thy brother hath aught against thee."

5. By lack of correspondence in length, between members that correspond in importance.

From the fact that the principle just given with reference to symmetry of construction is generally followed, as well as from its obvious fitness, we have a right to assume that auxiliaries connected by a conjunction are identical in form, unless there be some plain indication to the contrary. Hence, where two different forms of the verb are connected by a conjunction, such parts of the tense-forms as are not common to both, must be inserted in full. The following sentence is a violation of this rule: "This dedication may serve for almost any book that *has*, *is*, or *shall be* published."[1]

When different verbal forms are connected by a conjunction, the simpler generally takes precedence. *e. g.* "Some *are*, and *must be*, greater than the rest." — *Pope.*

86. State the principles which should govern the selection of tenses, and illustrate their application.

SELECTION OF TENSES.

Great care is necessary not only with reference to the management of our auxiliary and inflectional forms; but also with reference to the selection of tenses — especially in sentences that are at all complicated. Four points deserve careful attention.

1. If the principal verb be in the present or future, the dependent verb cannot be in the past tense. *e. g.* "Ye *will* not *come* unto me that ye *might* have life." If the principal verb be in the past, the dependent verb cannot be in the present or future. *e. g.* "I *told* him that I *will* go."

2. The time indicated by a tense inflection should be in harmony with any indications of time in the rest of the sentence.[2] This principle is violated in the simple sentence, "I *have been* sick *yesterday;*" since "have been"

[1] The sentence is, also, tautological. A book which *has been* published, of course, *is* published.

[2] See Lowth, *Grammar*, p. 147, note.

views the sickness from the present, while "yesterday" suggests the past.[1] In the following more complicated sentences, the sequence of time which exists in the thought is not correctly indicated. "I *expected to have gone* to New York." "I *returned* to America after I *visited* Europe." "Then *were* the seeds *planted* which *had* already *sprung* up and *were* now *bearing* fruit."

3. The English language, unlike the classical tongues, does not fix the time of an entire sentence by the principal verb, letting the dependent verbs date from that time as a constructive present. For example, where the Latin would say: "*Quâ Demetrius Phalereus dicebatur uti*," the English say: "Which Demetrius Phalereus *is said to have worn*." Where the Greek would say: *ἔφη ὅτι ἀδικεῖ*, the English would say: "He said that he *was* wrong."

4. Statements which are essentially timeless, are commonly made in English, whatever the sequence, in the present tense. For example: "He confessed that God *exists*."

COMPLEX SENTENCES.

87. Explain the origin and nature of complex sentences.

We have already noticed the fact that the place both of the subject and the predicate in a simple sentence may, abnormally, be supplied by a clause. A similar statement may be made concerning many of the modifiers of the subject, the predicate and the copula. For example, instead of saying: "I saw him there," we may say "I saw that he was there" — where the clause "that he was," takes the place of the objective modifier "him." Again, instead of saying: "That difficult lesson is learned," we may say, — expanding the adjective modifier, — That lesson, *which I thought difficult*, is learned."

[1] Compare the following sentences: —

"Several of the essays which are here collected *have had* the good, or bad, fortune to be much criticised *at the time of their first appearance*." — *Matthew Arnold.*

"It would be just as difficult for the Greeks to do what the moderns *have done*, as for the moderns to do what the Greeks *have done*." — A *Student.*

"Of this admirable work a subsequent edition *has been published in* 1822." — *Alison.*

But, by introducing such clauses in the place of the normal forms of expression, the simple sentence becomes complex.

Complex sentences are, then, sentences which contain within them other sentences. They are made up of two or more combinations of subject, predicate and copula, which are not co-ordinated (that is: are not of equal importance), as in the case of the compound sentence.

The contained sentence, or clause, need not take the place of any element or modifier in the sentence which contains it. It may be thrown in, parenthetically, by way of reference: —

1. To some thought of the speaker other than that which he is directly expressing. For example: "Rochester is, *if I may be allowed the expression*, an overgrown village."

2. To the thought, or expression, of some other person. For example: "Blessed be the man, *said Sancho Panza*, who invented sleep."

Sometimes the contained sentence is simply suggested by an adverb or conjunction; but not fully expressed. For example: "I would *otherwise* have aided him," where "otherwise" must be expanded, in thought, into: "had the circumstances been other than they were."

Complex sentences do not require extended treatment in this connection. The sentences by which they are complicated must be so introduced that their reference is unmistakable; must harmonize, in construction, with the sentence in which they are inserted; and must conform to the general principles already laid down for the structure of the simple sentence.

THE GRAMMATICAL PROPERTIES OF STYLE.

88. Define Style, and give the classification under this head.

Style may be defined as the manner of expressing thought in language. The qualities which are involved in expression are partly Grammatical, partly Rhetorical. Grammar has to do with CORRECTNESS of expression; Rhetoric deals with CLEARNESS, ENERGY, and ELEGANCE.

89. What is essential to Grammatical correctness?

There are four things which are essential to the correctness of an English sentence: —

1. PURITY, which demands English words.
2. CONCORD, which demands English constructions.
3. PROPRIETY, which demands words used in their accepted significance.
4. PRECISION, which demands an exact correspondence between the expression and the thought.

90. How is Grammatical correctness to be tested?

It is evident that we are required at once to decide what are English words and English constructions; and what is their accepted significance. The supreme law in these matters — the law which grammarians and lexicographers are merely to expound, not to enact — is: **the usage of the best writers and speakers.**[1]

A mere majority of writers and speakers is not enough;

[1] So Horace, *Ars Poetica*, 71, 72: —

"Usus,
Quem penes arbitrium est, et jus, et norma loquendi."

Cf. Quintilian, B. 1, c. 6: "Consuetudo, certissima loquendi magistra."

See Campbell, *Rhet.* B. 2, ch. 2.

since the usage of many who write and speak is unworthy of consideration, either because they are incapable of forming a correct judgment on matters of style, or because they unthinkingly imitate the blunders of others. It is to a majority of *intelligent* writers and speakers that we appeal in the matter of usage. As Campbell says: "The tattle of children hath a currency; but however universal their manner of corrupting words may be among themselves, it can never establish what is accounted *use* in language. Now what children are to men, that, precisely, the ignorant are to the knowing."

91. What characteristics are essential to "established usage"?

That usage may be regarded as established, which is:[1]

1. NATIONAL, as opposed to provincial or individual.
2. REPUTABLE, as opposed to colloquial or vulgar.
3. PRESENT, as opposed to past or future.

92. What principles should guide us when usage is divided?

Sometimes, with reference to usage, the authorities are fairly divided. Then we should give the preference to:—

1. The CLEAR rather than the obscure.
2. The ANALOGICAL rather than the exceptional.
3. The EUPHONIOUS rather than the harsh.
4. That which is LIKELY TO BE SANCTIONED BY USAGE, rather than that which is becoming obsolete. Pope wisely and wittily says:—

> "In words, as fashions, the same rule will hold,
> Alike fantastic if too new or old;
> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside."

93. What do you understand by a barbarism?

An offence against Grammatical Purity, falls within the province of Etymology and is called a barbarism.[2] It may be committed by the use of words which are:—

[1] See Campbell, *Rhet.* B. 2, ch. 1.
[2] See Grant White's chapter on "*Words that are not Words.*"

1. ARCHAIC. *e. g.* "Who would *fardels* bear?"

2. TECHNICAL. *e. g.* "His mind was *swaged* by circumstances."

3. FOREIGN. *e. g.* "There is in Milton none of the delicious *imprévu* of Shakspere." — *Fortnightly Rev.*

4. PROVINCIAL. *e. g.* "I must *hyper* round and get tea."[1]

5. INDIVIDUAL. *e. g.* "To suicide," "to donate," "to approbate," "to loan," "to resurrect,"[2] "to sidetrack," "enthused," "cultured," "effeminized" (*Contemp. Rev.*), "mediumistic" (*N. Y. Sun*), "zenithal" (*Tyndall*).

Under the latter head will fall new words (which are only to be admitted to the language when they correspond to new things — *e. g.* "telegram," "photograph"); and also new compounds and derivatives from old words — *e. g.* "To premiate," "infidelic," "reliable," "monarchial," "preventative."[3] Such compounds and derivatives are especially to be shunned when the root and

[1] See Bartlett's *Dictionary of Americanisms* for copious examples: though any soldier of the rebellion who fought under Sherman, can supply them. *e. g.* "Youuns don't wobble your dodgers in ham-fat like weuns do."

[2] "The admirers of Andrew Johnson, who are vastly more numerous now than they were three weeks ago, are busy *resurrecting* [*i.e.* resuscitating] anecdotes of his eventful career." — *St. Louis Republican.*

[3] Our newspaper-writers (too frequently men who are deficient alike in education and taste; and almost always compelled to write hurriedly) are responsible for most of the new words and new compounds that are being foisted upon our noble language. They are especially objectionable when they try to be funny. Witness the following typical "local:" —

"He *excurted* a day or two on beer, and getting short he *burgled* a little. But he was *copped* and *jailed*. The news was immediately *wired* to his amiable wife, who *railed* to him at once."

For further illustrations, and for a manly and vigorous protest against such ridiculous innovations, see Oliphant's *Sources of Standard English*, chap. vi. Also, Lowell's *Biglow Papers*, 2 Series, Introd.

The young writer especially, should realize that it does not afford very convincing proof of his inventive genius to coin new words that do not, as Horace would say (*Ars Poetica* 57, 58) bear the impress of a present necessity. It is regarded rather as an evidence that one is not sufficiently familiar with the words that have already found their way into our dictionaries. Educated men should remember that the language will change rapidly enough, even if the weight of their influence be thrown in favor of stability.

the termination are derived from different languages. *e. g.* "Newspaporial," "talkist," "walkist," "ballist," "Bearine."

94. What do you understand by a solecism?

An offence against Grammatical Concord falls within the province of Syntax and is called a solecism. This offence may be committed: —

1. By the use of any one of the parts of speech in an improper connection. *e. g.* "The *alone* principle." "Apples are *plenty*." "He made a thorough *expose* of the matter."[1] "We can't go in *without* we pay." "Give me as good a *recommend* as you can." "Our members will not work for the society *like* Prof. Child does." — *Furnivall.* "The curious individuals who *total* up in the Times the aggregate number of years those people lived whose deaths are there recorded." — *Nature.*

2. By the violation of any of the rules already laid down with reference to the construction of sentences. *e. g.* "*These* sort of things." "It is not for such as *us* to sit with the princes." — *Scott.* "*They* there, we may fancy, reading and talking with John the Irishman on many subjects." — Hughes, *Life of Alfred.*

95. What do you understand by an impropriety?

An offence against Grammatical Propriety falls within the province of Lexicography and is called an impropriety.[2] This offence may be committed by using words in senses that are not sanctioned by: —

1. PRESENT USAGE. *e. g.* "To *demean* one's self," for, "to behave one's self." "*Vulgar*" for "common."[3] "We took up our *carriages* [i. e. burdens — that which we carried], and went up to Jerusalem."

[1] "The *expose* of the manner in which *mediumistic* feats are performed, which the Professors Haudricourt announce they will give in Corinthian Hall next Monday evening will be very interesting."

[2] See Grant White's chapter on "*Misused Words.*"

[3] "The old *vulgar* translation of the Psalms." — Lowth, *Grammar*, p. 58.

"The game of ball that we used to play was a very *vulgar* game."

(Acts 21 : 15 Greek, *ἐπισκευασάμενοι*. *Tyndale:* "We trussed up our *fardels*.")

2. GOOD USAGE. *e. g.* "Learn" for "teach"; "laid" for "lay"; "transpire" for "occur."[1]

3. ANY USAGE. *e. g.* "California, one day, will be the great wine *granary* of the world."

"The present Prince of Wales is reported to be a *prototype* of that Prince of Wales who became George the Fourth."

"The infant grasping between his *succulent* gums, the traditional silver spoon." — *A student.*

"His arm hung *limpid* by his side."

96. What do you understand by Redundancy, Tautology, Deficiency?

An offence against Grammatical Precision may consist:

1. In using too many words to express the thought. This is called, in general, **Redundancy**. *e. g.* "He was made a scholar *of*, and trained for the ministry." — *Froude's Inaugural.* "Let us look, for a moment, at the *past* history of this strange people." — *A student.* Where, however, through excess of verbiage, the thought is repeated, it is called **Tautology** (from the Greek *ταὐτὰ λέγειν* to say the same things). *e. g.* "I should like *equally as* well, to teach English."[2] Offences of this

[1] "The force of the second syllable in such words as perspire, inspire and expire must be known to a majority of those who use the words. They also know, or should know, that *trans* means *over, through*, etc. Why will they not remember and apply these facts of derivation, and use the word *transpire* only in its legitimate sense, — that is, *to breathe through, to come out?* It does not mean *to happen, to take place*, and should never be used in that sense. We need the word to express the idea of *becoming known*. The event which *transpires* to-day may have *happened* ten years ago. Over and over, all this has been said and urged; but still the absurdity keeps its place and has become ridiculously frequent." — *Boston Advertiser.*

[2] Cf. Addison's lines, (in which the same thought is thrice expressed):—

"The dawn is overcast: the morning lowers,
And heavily in clouds brings on the day."

Such sentences as the following are by no means infrequent in hastily written compositions: "They returned *back again* to the *same* city *from* whence they came *forth*." Such expressions as "from whence," "from thence," "from hence" are, always, tautological — hence (*hennes*) etc., being proper genitives, which in themselves indicate separation.

sort are very common as the result of coupling up nouns, adjectives, or verbs to pad out a sentence. Be very careful that your desire for a well-rounded, sonorous sentence does not mislead you into giving to every noun two epithets; to every subject, two verbs, etc. And, when you do double epithets and verbs, see to it that there is an appreciable difference in their meaning. Swift illustrates the defect which I censure when he writes: "In the Attic Commonwealth, it was the *privilege* and *birthright* of every *citizen* and *poet*, to rail *aloud* and *in public*."

2. In using too few words to express the thought. This is called Deficiency. We must be careful, as Horace warns us, lest, in striving to be brief, we become obscure. Dickens, in the following sentence (which is admirable in many respects), illustrates this defect: "A narrow alley, leading to the river, where a wretched little bill FOUND DROWNED was weeping on the wet wall." — *Little Dorrit.*

FIGURATIVE LANGUAGE.

97. What do you understand by Figurative Language, and what is the classification under this head?

In the expression of thought, we may use language in its literal significance, or we may use it in a sense which is only indirectly, and by acceptation, expressive of our thought. The latter usage is styled "Figurative," and tends to promote: —

a. A CLEAR AND DEFINITE IMPRESSION, by associating the object of thought with objects better known. *e. g.* "I am *the way.*"

b. A VIVID AND PICTURESQUE EXPRESSION, by associating the object of thought with objects which more decidedly affect the feelings. *e. g.* "*Like as a father pitieth his children*, so the Lord pitieth them that fear him."

Under the head of Figurative Language I shall not attempt an exhaustive discussion; but briefly note a few of its most important forms, namely: —

Simile,
Metaphor,
Metonymy,
Synecdoche,
Personification.

98. Explain, and illustrate, the difference between "Simile" and "Metaphor."

A SIMILE (*similis*) is an expressed comparison — as in the second example given above, or in the following couplet: —

> "Him, *like the working bee in blossom dust*,
> Blanched with his mill, they found." — *Tennyson.*

A METAPHOR (*μετά* and *φέρειν*) is an implied comparison. *e. g.* "This *tiger* sprang into the thickest of the fight;" "Do not use 'climax' too freely. It is not pleasant to be eternally *going up stairs.*"

A SIMILE is, generally, a comparison of attributes; a METAPHOR, a comparison of relations. The former is clearer; the latter, more vivid and impressive. A metaphor may always, if correctly instituted, be stripped of its verbiage and reduced to an equation of ratios. For example: "The ship ploughs the sea" = "The ship is to the sea, as the plough is to the land." When we attempt this reduction, it often appears that there is no real similarity of relations; or, that there are more than two relations involved in our comparison.

99. Explain, and illustrate, what you mean by "Metonymy," "Synecdoche" and "Personification."

METONYMY (from *μετά* and *ὄνομα*) consists in the substitution of a kindred object for the proper object, of thought; as the sign for the thing signified, the container for the thing contained, the instrument for the agent, etc.

For example: "The *sceptre* of England is felt throughout the world." "The *country* is jealous of the *city*." "The *pen* is mightier than the *sword*."

SYNECDOCHE consists in the substitution of a part for a whole; as "a *blade*" for "a sword," "a *sail*" for "a ship," etc.

PERSONIFICATION consists in the representation of inanimate objects as endowed with life. *e. g.* "The moon *looked, with kindly sympathy*, on their rejoicings." The English language possesses peculiar facilities for the employment of this figure, in that it has no "constructive gender," and can personify by a single monosyllable, as "his" or "her."

100. What rules should govern the use of Figurative Language?

The following rules are to be observed in the employment of Figurative Language: —

1. The point to be illustrated, and the image used in illustration, should be held distinctly and unchangeably before the mind. Different points may be illustrated; but they should be illustrated one at a time. Several illustrations may be used; but they should be used severally.

2. Our language should be entirely congruous. There should be no mixing of metaphors — as when Shakspere says: "Or to *take arms* against a *sea* of troubles;"[1] no blending of literal and figurative expressions — as when we are told that "Boyle was the *father* of chemistry and *brother* of the Earl of Cork;" or assured that "An axe is laid at *the root of our fisheries*."[2]

It must be borne in mind that much of our speech is made up of "fossil metaphors," which still so far suggest their original meaning as to make it desirable that our language be consistent with that meaning. For example: "To *convey* an *impression*," strikes a thoughtful hearer less pleasantly than, "to *make* an *impression*."

It must also be remembered that uniform usage has caused many words to be so intimately associated with each other, that there is a *sense* of incongruity, though there is no *real* incongruity, if they are dissociated. Thus, as Bain says, *Comp. and Rhet.*, p. 33, "One may *acquire* knowledge, *take* degrees, *contract* habits, *lay up* treasure, *obtain* rewards, *win* prizes, *gain* celebrity, *arrive* at honors." Angus, *Hand-Book*, § 590, gives a list (which will be found very useful) of the prepositions that are appropriate in different connections.

3. The resemblance traced should be neither too fanciful and remote; nor too obvious and trite. We have an instance of the defect first indicated in the statement that a ship built on Puget Sound for the whale fishery, "is the *seed of a fleet* which will, by and by, leave to New Bedford nothing of the magnificent vexation of distant seas

[1] The following examples still further illustrate this defect, which is very common — especially with unpractised writers: —

"The young know not how soon the *brittle* thread of life may be *cut asunder*." — *A student.*

"And now, sir, I must *embark* into the *feature* on which this subject chiefly *hinges*." — *Lord Castlereagh.*

"I *bridle* in my struggling muse with pain
Which longs to *launch* into a bolder *strain*." — *Addison.*

"There was still, Cæsar apprehended, a *germ* of sentiment existing, on which a *scion* of his own *house*, or even a stranger, might throw himself and *raise the standard* of patrician independence." — *Merivale.*

[2] Compare *Tennyson's* lines: —

"O! somewhere, meek, unconscious *dove*,
That *sittest*, '*ranging golden hair*."

in pursuit of the whale, save its realized wealth and its traditions." — *Samuel Wilkeson.* Throwing this sounding sentence into an equation of ratios, we have, Ship: fleet:: seed: tree.

But a seed possesses life out of which the tree is developed, while the ship does not. Hence the resemblance traced is too remote and fanciful.

On the other hand, "Pure as snow," "cold as ice," are too obvious and commonplace.

4. Figurative language should not be too freely used; and should not supersede literal and exact statements of the points that we desire to make. The illustrations should exist for the sake of the thought, not the thought for the sake of the illustrations.

5. Care must be taken that figures with which we illustrate our theme, are strictly in keeping with it. Abbott says, *How to Write Clearly:* "Do not use poetic metaphor to illustrate a prosaic subject. Even commonplace subjects may be illustrated by metaphor; for it is a metaphor, and quite unobjectionable, to say: 'Consols *jumped* to 94½.' But commonplace subjects must be illustrated by a metaphor that is commonplace."

THE COMPOSITION OF AN ESSAY.

Several points deserve careful attention with reference to the composition of an essay.

THE CHOICE OF A SUBJECT.

101. What principles should determine us in the choice of a subject for composition?

1. It must be a REAL subject. Do not be deceived by a sounding title. Be more anxious about the thing than the name. Matters of fact are more easily treated by the novice than matters of fancy.

2. It must possess UNITY — else there can be no unity in its treatment. All the writer's thoughts must be grouped about a common centre, and conduce to a common end.

3. It must be NOT TOO BROAD. It is a mistake to think that the more extended the theme the easier its discussion. Limit your attention, carefully, to a single aspect of your theme, if you would avoid vague and meaningless generalities.

4. It must be A SUBJECT TO WHICH ONE IS EQUAL. Cultivate a wise distrust, rather than an overweening confidence in your powers. Horace's advice is good: —

> "Examine well, ye Pisoes, weigh with care
> What suits your genius, what your strength will bear."

5. It should be FRESH, and touch upon matters of vital interest.

THE ACCUMULATION OF MATERIAL.

102. What importance attaches to the accumulation of material?

This is a matter of prime importance. There are two reasons why the work of composition, as practised in our schools, is so irksome and unsatisfactory. The first is, that the themes assigned are, in every important partic-

ular, unsuitable. The second is, that the novice is set to make bricks without straw. The beginner should be supplied with material precisely adapted to his use, and neither beneath his demands nor very much in excess of them. At first, his whole attention should be given, under competent supervision, to the work of expression. Then he should be taught how to accumulate and select material for his own use. In this process, reflection, reading, discussion and analysis are important stages; and will be separately discussed.

103. In what relation should reflection, reading and discussion stand to each other, with reference to the work of composition?

1. REFLECTION. Richter has wisely said: "Never read till you have thought yourself empty; never write till you have read yourself full." Before reading upon any subject, take account of what you already know or think. There must be some reason why you chose that subject. Expand that reason to yourself. You will thus secure originality in the discussion of your theme. This was Gibbon's constant practice. Do this preliminary work pen in hand, if you find it easier. The reason why you find it easier is, that the memory is unburdened, and you are enabled to concentrate all your energies on the work of invention.

2. READING. Go to the encyclopædias first to get a comprehensive view of your subject and its surroundings. Then go to the reviews for more detailed statements. The indexes will help you. In the course of this preliminary examination you will be referred to more "original authorities" than you will have time, or need, to consult.

3. CONVERSATION. This is all important, but you are now first prepared for it, when you have read and thought for yourself. Don't resort to your instructors, or pester your classmates, till you are prepared to profit by their suggestions.

104. What importance should we attach to the analysis of our theme?

A thorough ANALYSIS, which will bring your theme under the microscope part by part, is absolutely essential

to successful composition. Without it there can be neither fertile invention, nor methodical discussion. In your preliminary reflection, it may be well to make a provisional analysis. If so, now is the time to revise. Give ample thought. Set down the results in writing. Adhere to your plan in the work of composition. You can do so, if you really think before you begin to write.

In making an analysis you must recognize the three parts of an essay.

105. What rules are given with reference to the introduction?

1. THE INTRODUCTION. This should be the last thing to be determined on, if we except the title. It need not be *written* last; but you can introduce better when you know what you are going to introduce. The introduction is designed to prepare the way for the thoughts which follow. It should be brief, simple, and proceed on the assumption that your readers, or hearers, are not already interested in your theme. You must get up steam before their eyes, rather than start off with 120 pounds to the square inch.

106. What rules are given with reference to the discussion?

2. THE DISCUSSION. Two questions will determine its nature. First, What do I wish to establish, illustrate or explain? The answer to this question gives you your proposition. Secondly, How shall I support my proposition? The answer to this question gives you the subordinate heads to your discourse. Write down the various answers as they occur to you, then test and combine. Then arrange, according to natural relation and relative importance. Marshal your arguments, as a skilful general does his forces, so that they may assure your advance, cover your retreat and mutually support each other.

107. What rules are given with reference to meeting objections?

Objections may be met at the outset, if they would prejudice the reader or hearer against the reception of your arguments; at the close, if your line of argument will render it easier and briefer to dispose of them then;

as they occur, unless it would mar the symmetry of your composition. If you defer replying to an obvious objection, give notice of your intention to meet it.

108. What rules are given with reference to the conclusion?

3. THE CONCLUSION should follow naturally from the essay itself. The closing thought in your discussion may form a fitting conclusion. A recapitulation of the points adduced may be desirable. If the strongest points were first suggested, make the recapitulation in the inverse order. A fitting conclusion may be afforded by asking: What inference shall be drawn from this discussion? The conclusion should always be brief and energetic. Be sure of variety.

COMPOSITION.

This is comparatively easy if the preliminary work be well done. Write fast or slow as is most natural to you; but, if you write fast, take especial pains with the work of revision. The young writer who composes with difficulty is to be envied. There is a fatal facility in composition which is utterly inimical to the highest excellence. He who does pretty well without much effort will not be likely to take pains enough to do very well. Be simple and natural. Do not be anxious for finer bread than can be made from good wheat. Call a spade, a spade — and not an agricultural implement.

109. What three qualities of Style are especially to be secured, and what is their relative importance?

In regard to the RHETORICAL QUALITIES OF STYLE, secure *Clearness*, whatever else you sacrifice. Talleyrand was not in sober earnest when he asserted that language was invented to help men conceal their ideas. It is of no use to write or speak unless you are understood. In a production which is to be heard rather than read, make sure that you cannot possibly be misunderstood. That is the true idea of perspicuity — the impossibility of being misunderstood. Do not presume too much upon the intelligence of your hearers. Do not presume at all upon

their candor or generosity. Next to Clearness, Energy is desirable; next to Energy, Elegance. All can be combined, however, by pains-taking effort.[1]

110. What principles are laid down with reference to illustrations and quotations?

ILLUSTRATIONS of the positions taken are, of course, desirable. Your theme thus gains in clearness and becomes more interesting as it becomes concrete rather than abstract. Your illustrations should, however, grow naturally out of your subject. Do not laboriously seek them and painfully fasten them on to your essay. Beware of Horace's purple patch. Make the essay the occasion for the illustrations, rather than the illustrations the occasion for the essay.

QUOTATIONS should never be introduced for the sake of showing your familiarity with a long array of sounding names. But, on the other hand, never hesitate to quote an author who illustrates your position and utters your thought better than you can do it yourself; or one whose authority would be decisive with your audience upon some vital point. Always give credit for what you do quote. In a speech, mere quotation-marks are not enough.

REVISION.

111. What importance attaches to the work of revision?

This is of the utmost importance, especially where one writes rapidly. Somebody must do it. If the student lets his essay get cold, he can do it himself to a very considerable extent — approaching his work as if it were that of another person. If he delay writing till the last moment, and hurry his essay, "with all its imperfections on its head," into the professor's hand, that public functionary will have to do the student's work — which will be pleasant to neither party. A student sometimes fails in

[1] Something has already been said, in this treatise, on the methods by which Clearness may be secured. The subject is still further discussed in the author's treatise on Rhetoric — where the methods by which Energy and Elegance may be promoted, are also indicated. Prof. Abbott's "*How to Write Clearly*" is worthy of careful study.

criticising his own productions through vanity. Then, too, he is ready enough, generally, to strike out and write in; but, almost always, reluctant to recast an entire essay.

MECHANICAL EXECUTION.

112. What degree of attention should be paid to the mechanical execution of an essay, and what points demand especial care?

Whatever is worth doing at all, is worth doing well. Even genius should not be above crossing its t's and dotting its i's. Take pains with reference to: —

a. Spelling,
b. Punctuation,
c. Paragraphing,
d. The use of Capitals, Italics, etc.,
e. Penmanship.

The one test to be applied to an essay with reference to these mechanical excellences is, its fitness to be sent to the printer with instructions to "follow copy."

MISCELLANEOUS EXAMPLES FOR CRITICISM.

Point out, name and correct, the defects in the following sentences: —

1. "I cannot say, however, as I am sorry."

2. "The freight train should have side-tracked at the junction, but, instead of doing so, kept right on."

3. "This liniment done him the most good of any thing he ever used."

4. "The vice of covetousness is what enters deeper into the soul than any other." — *Guardian.*

5. "The book which you loaned me, laid on my table all day."

6. "He has to work as hard, if not harder, than the mechanic or farmer."

7. "Tell the cardinal that I understand poetry as well as him." — *Smollett.*

8. "Him being here, there is no use of me staying."

9. "His anticipations of the future, were of the gloomiest nature."

10. "The man was convicted and hung; though his lawyer plead for him most eloquently."

11. "Either study or play are at your option."

12. "Washington specials differ as to the probabilities of the president signing the finance bill."

13. "However, American intelligence and liberality has as yet failed to accord to the journalist his full and deserved rights." — *A student.*

14. "If I had not left off troubling myself about those kind of things." — *Swift.*

15. "The legislature have adjourned."

16. "Them that honor me, I will honor; and them that despise me shall be lightly esteemed." — 1 *Sam.* 2: 30.

17. "It is a kind of basin, enclosed by a wall which comes from a distance of several miles and is of a brackish, disagreeable taste." — *Rae Wilson.*

18. "His sole executive ability is the key-stone of the entire arch of Mormon society." — *A student.*

19. "In 1542, the king appointed him to the Order of the Garter." — *A student.*

20. "Between you and I, he is mistaken."

21. "Boston has now forty first-class grammar-schools, exclusive of Dorchester." — *Boston Traveller.*

22. "And all the way, the joyous people sings,
And with their garments, strews the pavèd streets." — *Longfellow.*

23. "In the gay season, Mrs. Helen Hunt is enumerated as among the Atlantic writers, too, who pass the summer here who seeks her summer home in the White Mountains early in June."

24. "Calico dresses, well lined, swung to the enticing intonation of the 'muse of the many tinkling feet,' which was produced by Schaick's orchestra, which is never known to give any thing but satisfaction."

25. "Who should I meet but my old friend." — *Steele.*

26. "We passed through this lovely scene in a bright, sunshiny day, with the thermometer at 75 degrees at the rate of 40 miles per hour."

27. "His references to the frauds perpetrated by a powerful and rich class through violations of the Revenue laws, were not merely figures of Rhetoric." — *N. Y. World.*

28. "A pedantic display of technical skill is more detrimental in Rhetoric than in any other pursuit; since, by exciting distrust, it counteracts the very purpose of it." — *Whately's Rhetoric.*

29. "It is probable that the average American student never heard of more than 25 per cent. of the words mentioned by Garnett."

30. "He was a gentleman of great energy of character — industrious, enterprising and projectile. Occupied a position in one of the largest dry goods stores in Richmond." — *From an obituary.*

30. "Yesterday a man was arrested here for a series of burglaries committed in Columbia, South Carolina. He gave his name as Eberhardt and asserted his innocence. To-day an investigation proved that he was a Chicago merchant and the case is one of mistaken identity."

31. "You have cited a custom of the Catholic church, the reason for which, though perhaps forgotten, has never ceased to be practised." — *Peter Schlemihl in America.*

32. "Another's nose has fallen to bleeding and wants the door-key put down his back." — *Ibid.*

33. "The nations not so blessed as thee." — *Thomson.*

34. "There is such a thing as a man endeavoring to persuade himself, and endeavoring to persuade others, that he knows about things, when he does not know more than the outside skin of them; and he goes flourishing about with them." — *Carlyle.*

35. "Fourth — As to woman's wages, I hold them inferior, partly because of her inferior strength, but mainly because of her inferior skill. Nilsson has no cause to complain; and the whortleberries sold in our markets bring no higher price when picked and offered by men, than they would if he were a woman."

36. "If their leader had shown the virtues of a Roman before, he as strongly manifested his vices now." — *A student.*

37. "After his death, Quintilian returned to his native city and commenced his professional life."

38. "And the house of Baal was full from one end to another."

39. "I do not reckon that we want a genius more than the rest of our neighbors." —*Swift.*

40. "None of this paper's contributors, like one of the writers of the New York *World*, seems able to do himself justice in less than a column and a half." —*Harper's Monthly.*

41. "Mr. Robert Bonner is said to have promised the Yale Navy a duplicate of the $1,000 check he gave them last year."

42. "I do not purpose to give you an account of the meetings chiefly, because other and pressing duties forbade my attendance on but few of them, and I was compelled to return home on Tuesday afternoon."

43. "He was educated for a Catholic priest, but his moroseness and asceticism were so marked that no Papal Bull or decrees of the Vatican were ever able to *adoucir* his unconquerable will sufficient to render him a lovable and honored father in the Catholic church."

44. "The climate was unsuitable for the growing of fruit — the great amount of moisture in the air inducing a quick growth, but retarding maturation." — *A student.*

45. "He opposed fire and sword to the spread of the plague."

46. "Having been moored across the river, and made fast to the dock, Mr. Parsons made a few remarks."

47. "Natural history has received a similar impetus under the Darwinian Theory that Astronomy did under the older Copernican." — *Westminster Review.*

48. "A narrow corridor gave into a wide festival space, occupied by many tables." — *Their Wedding Journey.*

49. "The extreme sensitiveness of the mammary functions in cows to the influences of cold, fatigue, excitement, unpleasant odors, etc., is indeed surprising." — *Agricultural paper.*

50. "The fates that spin and cut the threads of national life, have severed the unnatural tie which bound her to a ruined and tyrannous kingdom; and forth from the fiery loom of battle there floats a golden thread which points northward towards the magnetism of freedom, and waits but the shuttle of time and the orders of the master-workman to be woven into our own broad vestments of liberty."

51. "The archaic forms are less lengthy than the modern." — *Eng. Lessons for Eng. People.*

52. "It is not less true that there are books which are of that importance in a man's private experience as to verify for him," etc. — *Emerson.*

53. "What is it that the mere antiquarian wants, and which the mere scholar wants also; so that satire, sagacious enough in detecting the weak points of every character, has often held them both up to ridicule?" — *Arnold, Lect. on Hist.*

54. "The first project was to shorten discourse by cutting polysyllables into one." — *Swift.*

55. "None of the houses were more than one story high, which often projected over the street." — *Smith's Greece*, p. 386.

56. "Roman garrisons were scattered all over the land, some remnants of which are still to be seen in Southern Britain." — *A student.*

57. "He was born in 1608, as the son of a country gentleman in Wiltshire." — *Three Centuries of Eng. Lit.*

58. "He found time to write pamphlet after pamphlet, in one instance opposing the King's views, when he argued against a war with France for reasons which are very honorable to him." — *Ibid.*

59. "Arbitrary power I look upon as a greater evil than anarchy itself, as much as a savage is a happier life than a slave at the oar."

60. "I do not remember that I ever spoke three sentences together in my whole life." — *Spectator.*

61. "This telescope, the make of Messrs. Steinheil & Sons, of Munich."

62. "He is always delightfully fresh, because he sets before us the world as it honestly appeared to Geoffrey Chaucer, and not a world as it seemed proper to certain persons that it ought to appear." — *Lowell.*

63. "It will have been largest, too, at the time when it was most needed." — *Hughes's Life of Alfred*, p. 191. Cf. pp. 139, 152, 222.

64. "They were marching south, along the old Roman road, the remains of which may still be seen near the battle-field, heavy with the spoils of London, it is said,

part of which city they had succeeded in sacking." — *Ibid.*

65. "'Probabilities' predict warm and cloudy weather and very heavy rains."

66. "But as mankind in the aggregate is always wiser than any single man, because its experience is derived from a larger range of observation and experience, and because the springs that feed it drain a wider region both of time and space," etc. — *Lowell.*

67. "He flourishes his trumpet and pauses; the rocks respond, the first return of the sound being almost as strong as the blast itself." — *Tyndall.*

68. "The summit of their ambition reached no farther than to have a gun which would carry a ball of an ounce weight and about 20 or 30 dogs." — *Coke's West Indies.*

69. "Our correspondent fires some pretty rough shot occasionally."

70. "No one had exhibited the structure of the human kidneys, Vesalius having only examined them in dogs." — *Hallam.*

71. "More commonly that against which what is spoken of is proof is mentioned, as shame-proof." — *Hales.*

72. "These institutions attract to themselves the mental strength of the land, forming a focus from which radiates, whether in Theology, Science, Literature or Art, the new world of thought, which finds its way to the remotest regions, often filtered and unacknowledged." — *Matthew Arnold.*

73. "Fancy sports on airy wing, like a meteor on the bosom of a summer cloud." — *Burke.*

74. "A large number of seats have long been occupied by the scholars, that have no backs."

75. "The day got so warm that he got ready and got off half an hour before I got there."

76. "How weary, stale, flat and unprofitable
Seems to me all the uses of this world." —
Shakspere.

77. "I shall content myself by mentioning those literary men whom it used to delight Mæcenas to patronize, and them in turn to extol his manifold virtues in the rarest productions of their divine genius." — *A student.*

78. "In this battle, the barbarians suffered a greater loss than in any battle during the entire war." — *Ibid.*

79. "Few are the military men of highly cultivated mind, men who have not allowed the pride of their profession to cloud their consciences, who will not say with Gen. Sherman, 'War is a terrible thing.'" — *A student.*

80. "The writer, when a boy, has heard an able Anglo-Saxon scholar of that day maintain, that if one of the churls who fought at Ashdown with Alfred could have risen up from his breezy grave under a barrow and walked down the hill into Uffington, he would have been understood without difficulty by the peasantry." — *Hughes's Life of Alfred.*

81. "William Shakspere was the sun among the lesser lights of English poetry, and a native of Stratford-on-Avon."

82. "The boundless plains in the heart of the empire furnished inexhaustible supplies of corn, that would have almost sufficed for twice the population."

83. "I am so much surprised by this statement that I am desirous of resigning, that I scarcely know what reply to make."

84. "He told his friend that if he did not feel better in half an hour he thought he had better return."

85. "I had among my pupils a boy to whom I could not succeed in teaching any idea of numbers."

86. "Battles have been fought and won with poor armor; and yet good armor is necessary and for the want of it many a battle has been lost."

87. "Pleasure and excitement had more attractions for him than his friend, and the two companions became estranged gradually."

88. "Matters are drifting that way rapidly enough when all the moral brakes possible are applied." — *A student.*

89. "Success unduly elates him, and failure casts down in proportion." — *A student.*

90. "Next to thinking clearly, it is useful to speak clearly, and whatever your position in life may hereafter be, it cannot be such as not to be improved by this, so that it is worth while making almost any effort to acquire it, if it is not a natural gift: it being an undoubted fact that the effort to acquire it must be successful, to some extent at least, if it be moderately persevered in."

91. "I think they are very nice persons, for they kept me amused for a long time together yesterday by their nice stories all about what they have experienced in Japan, where they had been for ever so long, and where they said that the natives ripped up their stomachs."

92. "There are, indeed, but very few who know how to be idle and innocent, or have a relish of any pleasures that are not criminal; every diversion they take is at the expense of some one virtue or other, and their very first step out of business is into vice or folly." — *Spectator.*

93. "What is his going or his advent to thee?" — *The Wooing o't.*

94. "The general was quite conscious how treacherous were the intentions of those who were entertaining him, and of the dangers from which he had escaped lately."

95. "He replied, when he was asked the reason for his sudden unpopularity, that he owed it to his refusal to annul the commercial treaty, which gave great pleasure to the poorer classes."

96. "He asserted that the biographer of Blanco White had made use of private letters of his and his family's against prohibition and legal warning." — *Miss Martineau.*

97. "As when the excellence of the church, of the House of Lords and Commons, of the procedure of law-courts etc., are inferred from the mere fact that the country has prospered under them." — *Mill's Logic.*

98. "Tillotson died in this year. He was exceedingly beloved both by King William and by Queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him."

99. "Once Europe was peopled only here and there by men who beat at the doors of nature, and upon the heads of one another, with sharp flints." — *Morley.*

100. "He was the universal favorite of all who knew him, and cemented many friendships at this period (moving in the highest circle of society, and, as he had certain property, being independent of the profits of literature), and soon completely extinguished the breath of slander which at the outset of his career had threatened to sap the foundations of his reputation."

101. "I took the opportunity to visit the university; though I did not expect to obtain any advantage from it." — *A student.*

102. "Are the fruits of our present labors to be but the stepping-stone into the future?" — *A student.*

103. "We may infer from the discussions upon the truth or falsity of the statements that he took long journeys from the monastery that he never went very far from the scene of his labors." — *A student.*

PRAXIS IN COMPOSITION.

It is desirable that practice in composition keep pace with instruction respecting the *methods* of composition. The blackboard should be kept in constant use, and the student should be taught to construct illustrative examples of the rules to which his attention is called and to criticise the examples put upon the board by his classmates. The influence of this daily exercise, if maintained but a single term, on the constructive ability and critical acumen of a class will be something wonderful.

The author appends some examples for praxis which suggested themselves in going over *The Art of Expression* with a class, and which are arranged in the order in which the information that they presuppose is given in the preceding pages. They should be given out, day by day, as the student masters the precepts to which they refer, and without calling the student's attention to them beforehand. The entire work of construction and criticism should be done by the class. Thirty bright boys can be stimulated and encouraged to do it very thoroughly — better, I have sometimes thought, than the average teacher. And it *must* be done thoroughly. The student must not be permitted, while illustrating one rule, to violate others, however insignificant.

The topics here suggested for praxis will, perhaps, afford the best possible means for testing not merely the constructive ability of the student; but his familiarity with the principles and precepts laid down in the preceding pages — thus serving, on examination, a double purpose.

EXAMPLES.

1. Hand in a letter (addressed to your instructor and designed for criticism) stating what degree of attention you have already given to the study of English.[1]

[1] These letters should all be read and criticised in the class-room; and careful attention should be called to the minor elegances of letter-writing. Many of us, in actual life, write nothing but letters. It is all important, then, that we make letter-writing a study.

2. Illustrate, in writing, how to make a paragraph.

3. Write sentences illustrating the use of the comma, the semicolon, the period.

4. Write sentences illustrating the use of the colon and the dash.

5. Write sentences illustrating the use of the interrogation mark and the exclamation point.

6. Illustrate the different ways of indicating parenthetic matter.

7. Write on the board: —

(1) Ten common nouns.

(2) Ten proper nouns.

(3) Ten concrete nouns.

8. Tell what you understand by a "mass-noun" as distinguished from a "class-noun" — giving illustrations of each.

9. Write on the board ten abstract nouns ending in -hood.

10. Ten, ending in -dom.

11. " " " -ness.

12. " " " -ship.

13. " " " -ity.

14. Give illustrations of abstract nouns ending in any other terminations.

15. Write, on the board, 20 collective nouns.

16. Give illustrations of all the cases in which capitals should be employed.

17. Give as many nouns as you can recall, which form the plural irregularly.

18. Give as many nouns as you can recall, which have the same form for the singular and the plural.

19. Give as many nouns as you can recall, which form only the plural.

20. Give as many nouns as you can recall, which have two plurals used in different senses.

21. Give the plurals of the following nouns: —

Flagstaff,	Miasma,
Sow,	Flambeau,
Seraph,	Jet-d'eau,
Exanthema,	Stamina,
Chrysalis,	Caryatid,
Stigma,	Madame.

22. Give the plurals of the following nouns: —

Savant,	Pea,
Monsieur,	Sheep,
Cicerone,	Effluvia,
Libretto,	Omnibus,
Trout,	Penny,
Canto,	Die.

23. Illustrate the different methods of indicating gender.

24. Give the masculine, or the feminine, form corresponding to the following words: —

Earl,	Sloven,
Czar,	Sire,
Don,	Doctor,
Roe,	Swain,
Landgrave,	Buck.

25. Give the masculine, or the feminine, form corresponding to the following words: —

Duck,	Maid,
Postmaster,	Vixen,
Nun,	Sultan,
Lad,	Songster,
Gaffer,	Stag,
Billy-goat,	Ewe.

26. Give ten nouns of the neuter, and ten of the common, gender.

27. Write six sentences containing a noun in the singular number, possessive case.[1]

28. Write six sentences containing a noun in the plural number, possessive case.

29. Write four sentences containing a phrase, the last word of which shall be properly in the possessive case.

30. Write four sentences containing a phrase, the principal word of which shall be properly in the possessive case.

[1] The student will, perhaps, need to be reminded that a higher value is put upon illustrations that evince taste and culture than upon illustrations which, however correct, are trashy and common-place.

31. Write five sentences illustrating the use of the nominative case independent.

32. Write five sentences illustrating the use of the adjective as an "abnormal noun."

33. Illustrate the use of each of the infinitives as an "abnormal noun."

34. Write ten sentences containing an infinitive which properly dispenses with the sign "to."

35. Write three sentences illustrating the use of the present active participial as an "abnormal noun."

36. Three, illustrating this use of the past active.

37. " " " " " " present passive.

38. " " " " " " past "

39. Give three illustrations of a clause used, abnormally, as the subject of a sentence.

40. Three, of a clause, or phrase, used as predicate.

41. Three, of a clause used as object.

42. Three, of a clause used as as an "adjunct."

43. Write sentences illustrating the use of the weak and strong pronominal possessives in each person of the singular.

44. In each person of the plural.

45. Write sentences illustrating the correct use of the reflective pronouns.

46. Write sentences illustrating the different cases in which "that" should be preferred, as a relative, to "who" or "which."

47. Give five sentences, introducing a relative clause that has the force of a "definitive."

48. Give five sentences introducing a relative clause that has the force of an "epithet."

49. Write on the board, three totally identical judgments.

50. Three partially identical judgments.

51. Three judgments in which different objects of thought are compared.

52. Write four sentences containing abstract predicates expressive of quality.

53. Four, expressing action.

54. " " condition.

55. " " relation.

56. Explain, in writing, what you understand by "an abnormal predicate."

57. Give three examples of adjuncts used, abnormally as predicates.

58. Three, of adverbs.
59. " " infinitives.
60. " " clauses.
61. Write ten sentences containing transitive verbs.
62. Ten, containing intransitive verbs.
63. Six, containing neuter verbs.
64. Six, containing neuter-passive verbs.
65. Give three illustrations of each of the "voices" recognized in English Grammar.
66. Give a tabular view, similar to that under topic 49, of the English tense forms in the passive voice.
67. Write five sentences containing simple present tenses in the active voice; five, containing continuative presents.
68. Write five sentences containing simple present tenses in the passive voice; five, containing continuatives.
69. Write five sentences containing simple imperfects active; five, containing continuatives.
70. Write five sentences containing simple imperfects passive; five, containing continuatives.
71. Write five sentences containing simple perfects in the active voice; five, containing continuatives.
72. Write five sentences containing simple perfects in the passive voice.
73. Write five sentences containing simple pluperfects active; five, containing continuatives.
74. Write five sentences containing simple pluperfects passive.
75. Write five sentences containing simple futures active; five, containing continuatives.
76. Write five sentences containing simple futures passive.
77. Write five sentences containing simple future-perfects active; five, containing continuatives.
78. Write five sentences containing simple future perfects passive.
79. Give the "principal parts" of as many "irregular verbs as you can recall."
80. Illustrate the correct use of such complex presents and preterites as "I love," "I did love."
81. Give the "principal parts" of the following verbs:

Arise,	Burst,
Bereave,	Beseech,

Chide,	Lay,
Cleave,	Lie,
Climb,	Plead,
Crow,	Seethe,
Dare,	Slay,
Drink,	Speed,
Eat,	Spin,
Freight,	Shred,
Hang,	Swell,
Hold,	Thrive.

82. Give as many verbs as you can recall, which have the same form for the present, imperfect, and the past participle.

83. Illustrate the correct use of "shall" and "will" to express simple futurity, in direct statement.

84. In direct question.

85. In indirect statement, or indirect question.

86. Give examples of the different forms of the "declarative" mood which are possible — using "is" or "is not" as the copula.

87. Give five examples of the use of the "contingent" mood to express "pure contingency."

88. Five "optatives."

89. Five "concessives."

90. Write five sentences containing verbs in the "necessary" mood.

91. Give as many different forms of the "imperative mood" as you can recall.

92. Give three sentences in which "if" is properly followed by a "declarative" form of the verb.

93. Three, in which "if" is properly followed by a "contingent" form of the verb.

94. Write sentences introducing each of the different forms of the "infinitive."

95. Give three sentences in which the unchanged form of the verb is used to express contingency.

96. Three sentences in which a past tense of the indicative is used to express contingency.

97. Illustrate the correct use of the auxiliaries "may," "might," "can," "could," "would," "should," to express contingency.

98. Illustrate the correct use of the verb when it has subjects of different persons and numbers.

99. Give five sentences illustrating the correct employment of a singular verb with a collective noun.

100. Five, illustrating the correct employment of a plural verb with a collective noun.

101. Give sentences in which a compound, or even a plural, subject properly takes a singular verb.

102. Illustrate, in writing, the different circumstances in which "a" and "an" are to be used.

103. Give five sentences illustrating the generic use of the English definite article.

104. Give five sentences which introduce adjectives used definitively.

105. Five sentences which introduce adjectives used as epithets.

106. Write three sentences containing "definite" demonstratives; three, containing "indefinites;" three, containing "ordinals."

107. Write three sentences containing "definite" numerals; three, containing "indefinites;" three, containing "semi-definites."

108. Give as many adjectives as you can recall, which are compared irregularly.

109. Give as many adjectives as you can recall, which do not admit of comparison.

110. Write five sentences which introduce an adjective in the comparative degree.

111. Five sentences, which introduce an adjective in the superlative degree.

112. Five sentences, in which the subject is modified by a noun in the possessive case.

113. Five sentences, in which the subject is modified by an adjunct.

114. Five sentences, in which the subject is modified by a noun in apposition.

115. Illustrate the different ways of modifying an *abstract* predicate.

116. Illustrate the different ways of modifying a *concrete* predicate.

117. Write five sentences introducing adverbs of quality.

118. Five, introducing adverbs of quantity.

119. Five, introducing adverbs of relation.

120. Write sentences illustrating the use of "modals."

121. Illustrate the different ways of modifying an active verb.

122. A passive verb.

123. A neuter verb.

124. Write sentences introducing as many different verbs as you can recall that take two objectives.

125. Write as many sentences as you can, introducing an objective which indicates weight, time, measure or degree.

126. Write as many sentences as you can, introducing an active, or a passive, verb modified by an infinitive.

127. Write six sentences illustrating the use of the interjection.

128. Write three *simple* sentences in the first of which the subject, in the second of which the copula, in the third of which the predicate, is variously modified and sub-modified.

129. Write three simple sentences illustrating the use of a compound subject, a compound predicate, a compound copula.

130. Write sentences illustrating the use of as many different compound modifiers as occur to you.

131. Write three compound sentences the members of which are connected by a relative.

132. Write compound sentences introducing copulative, disjunctive and adversative conjunctions.

133. Write compound sentences introducing inferential, comparative and conditional conjunctions.

134. Write three sentences which introduce a clausal conjunction; two, which introduce a final conjunction.

135. Write sentences introducing the following correlatives:

When . . . then.
Where . . . there.
Whither . . . thither.
As . . . so.
So . . . as.
The . . . the.
So . . . that.
If . . . then
Though . . . yet.

136. Give five illustrations of complex sentences in which the complicating clause takes the place of an element or modifier.

137. Five, in which the complicating clause is parenthetic.

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138. Bring in as many illustrations of Barbarism as you can find.[1]

139. Give as many illustrations as you can find, or recall, of the first kind of Solecism.

140. Bring in as many illustrations as you can find of Impropriety.

141. Bring in as many examples as you can find of Redundancy and Tautology — carefully discriminating between the two.

142. Bring in as many examples as you can find of Deficiency.

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143. Bring in as many illustrations as you can find of figures of speech which tend to promote *clearness* — selecting them, in part from the sections of this book which are devoted to Figurative Language.

144. Bring in as many illustrations as you can find of figures of speech which tend to promote *vividness*, or *picturesqueness*.

145. Bring in as many similes as possible, which you regard as particularly fine.

146. Bring in as many metaphors as possible, which you regard as particularly fine.[2]

147. Give an original illustration of Simile and Metaphor.

148. Give an original illustration of Metonymy, Synecdoche and Personification.

149. Bring in as many good illustrations as you can find of Metonymy, Synecdoche, Personification.

150. Bring in as many illustrations as you can find of Figurative Language which is particularly bad — naming the figure and stating wherein it is defective.

151. Fill up the gaps in the following sentences with the verb which is sanctioned by the best usage: —

[1] The student should *never*, in exercises of this kind, be required to construct defective sentences. He will make blunders enough without being taught to do so.

[2] Of course, the teacher must see that no illustration which is radically defective, or in violation of the canons of good taste, passes muster.

He —— means to detect the thief.
He —— measures " " " "
He —— an oath of fealty.
He —— the side of virtue.
He —— me no malice.
He —— an honorable course.
He —— an honorable warfare.
She —— a great sensation.
This may —— for a warning.

152. Supply the appropriate prepositions in the following sentences: —

We value ourselves —— this.
This matter fell —— their cognizance.
If poesy can prevail —— force, etc.
He prevailed —— me to go.
He differed —— me —— the matter.
This differs —— that.
He conferred —— me about conferring the office —— you.
He reduced them —— a state of fear and brought them —— subjection.

153. Supply the appropriate prepositions in the following sentences: —

Boast not —— to morrow.
Call —— me, this evening.
Call —— me if you need help.
I am averse —— doing it.
They will be useful —— testing one's progress.
It is conformable —— my desire.
It was —— compliance —— my request.
It was derogatory —— his dignity.
It is foreign —— my purpose.
He is recreant —— his principles.
He was expert —— this game.
I was disappointed —— the office which he secured and —— which he is disappointed.

It has been the author's intention that individual members of the class should attempt to give the examples thus far required — the entire class sharing only in the work of criticism. The exercises that follow are designed, not for the individual student, but for the entire

class; and those exercises are deemed by the author, of the utmost practical importance. The work indicated has been done in the author's class-room over and over again; and has always been done promptly, easily, well — and, at the same time, with a degree of interest that no other class-room exercise creates. In order to excite the liveliest interest, and, at the same time, secure the best practical results, it is desirable that neither teacher nor pupils bring to the work any special preparation.

154. Give a practical illustration of the rules which should determine the choice of a subject for composition — testing such subjects as may occur to you till a suitable one is found.[1]

155. Examine your subject with reference to the specific views of it which may be taken and decide which view you wish to take — that is, fix upon a "proposition" which you wish to establish, illustrate or explain.

156. Write down the various answers to the question: "How shall I support my proposition?" which may occur to you, without stopping to test their significance, combine them, or arrange them.

[1] To illustrate: one of the author's classes suggested the following subjects, passing upon them the criticisms indicated and finally deciding to make a plan on "College Athletics."

Theme.	*Its merits or defects.*
"Spring."	Real, a unit, too broad, not well adapted to the class, too stale.
"That Spring is pleasanter than Summer."	An improvement on the first in that it is not too broad; but still poorly adapted and stale.
"The Authorship of Shakspere's Plays."	Real, a unit, sufficiently fresh; but too broad and not well adapted to the class.
"Liberty."	Real; but defective in every other particular.
"John Brown."	Stale and devoid of present interest.
"The present Condition of Europe."	Real and fresh; but too broad, deficient in unity [?], and too difficult.
"Treasurer Spinner."	Real, a unit, not too broad, well adapted to the class; but devoid of interest.
"The Canal R ng."	Real, a unit, but too broad, not well adapted to the class, stale and uninteresting.
"Hazing."	Met all the requirements of a theme; but the class did not care to take it.
"College Athletics."	"All right."

157. Carefully revise the points that you have noted down and throw out any which are untrue or not especially significant. Some that are less significant may be ultimately useful for an introduction or a conclusion.

158. Combine any of the points retained which overlap each other. See if any of the points can be grouped under some more general head.

159. If the points retained divide themselves into considerations for and against the view of your subject which you had intended to take, decide, definitely, which side you propose to maintain.

160. Re-arrange the considerations in favor of the view which you propose to maintain, so that they may be presented in the most natural and effective order. If there are considerations against the view which you propose to maintain decide what to do with them. These now constitute so many "objections" which you will have to meet if you discuss your theme in all its aspects. Is it necessary to do so? If so, decide how and when to meet these objections.

161. Decide upon a suitable conclusion for your essay.

162. Decide upon a suitable introduction for your essay.

163. Make careful search for any facts or illustrations that may be useful in amplification of the points that you propose to make.

164. Select a suitable title for your essay.

165. Write your essay — adhering closely to the plan developed in the class-room.[1]

[1] The following plan was developed in the class-room by the process indicated above.

THE BENEFITS OF THE ELECTRIC TELEGRAPH.

Introduction. — Rude systems of telegraphy perfected by American enterprise and ingenuity. Benefits of the invention taken for granted through a vague notion that there is some magic virtue in "annihilating time and space."

Objections. — There are obvious objections to the electric telegraph. 1. It keeps the world in a state of feverish excitement. 2. It is an instrument of linguistic and moral corruption. 3. It lends itself as readily to ignoble as to noble ends.

These objections are *incidental* — not *essential*. They hold rather against the *abuse* of the telegraph than the telegraph itself. They are of little weight in comparison with the following: —

166. Upon review, give on the blackboard, in your own language, an adequate discussion of each topic in the entire treatise.

Considerations in favor of the Telegraph.

1. It promotes intelligence.
   - a. Wants of communities made known.
   - b. State of markets made known.
   - c. Demand for material and labor created.
2. It facilitates commerce.
3. It alleviates distress.
   - a. Preventing accidents.
   - b. Allaying anxiety.
   - c. Arresting crime.
4. It fosters peace.
   - a. Promoting national unity.
   - b. Increasing international comity.
   - c. Averting, or intensifying, war.

Conclusion. — An invention in the interests of peace, humanity, commerce and intelligence is an invention in the interest of civilization.

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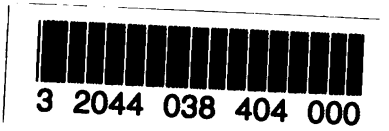
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